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AN immense press of Advertisements, Provincial Intelligence, Reviews of new music and other matters, unavoidably compels us to dispense this week with our usual leading article.

MUSIC IN THE CITY.

There is in the city, a place called Crosby Square, and in Crosby Square, a building generally intitled Crosby Hall. In Crosby Hall, according to *Punch* (the most veracious of modern historians), the third Richard (who had a special contempt for history—in return for which history has painted him “black all over”) concerted measures to obtain the crown. As crowns are not so easily got now-a-days, the residents and lessees, &c. &c. of Crosby Hall, have left off concerting measures to obtain them, and have taken to concerting music instead—by which means they get sovereigns where before they got crowns. Among the numerous literary and scientific institutions which abound in the metropolis, not the least interesting is that of Crosby Hall, if only from the picturesque beauty and legendary interest of the building itself. It is well known that in all these institutions, music is considered a matter of grave importance—and that a series of concerts, supported by the most popular vocalists and instrumentalists, usually takes place, every year at each of them. The “Institution Concerts” at Crosby Hall have hitherto not been remarkable for excellence, musically speaking; the popular feeling has been exclusively consulted, sometimes at the expense of good taste. At length, however, the committee have been moved by an inward yearning for what is good, which does them honour as an intelligent and educated body, to a desire of introducing classical music into the city, and especially into Crosby Hall. The very first step they have taken is so wise, that their end may be said to have been already achieved. The step we allude to is nothing less than the engagement of Mr. W. Sterndale Bennett, one of the great prophets of music in this country, to get up the concerts. The result of the speculation has been triumphant. Four concerts have already taken place, at each of which we have

had a quintet and a quartet for stringed instruments; a pianoforte concerto, or something of the kind—and a selection of the highest order of vocal music—the whole admirably interpreted by popular singers and performers. The fourth of these concerts (our readers have been made acquainted with particulars concerning the three preceding ones) occurred on Monday night, and attracted a more crowded auditory than is often seen at Crosby Hall. The following programme, an admirable *melée* of British and Foreign classical works, excited, throughout, the closest attention and most lively enthusiasm:—

PART I.

Quartet in D, No. 63, Two violins, viola, and violoncello.—Messrs. Dando, Watson, Hill, and W. L. Phillips; Haydn. Cantata, “Revenge, Timotheus cries,” Mr. Machin, (Alexander’s Feast); Handel. Song, “The Goldsmith’s Daughter,” Miss Dolby; Lowe. Song, “Skies brightly glowing,” (British Vocal Album,) Miss Rainforth; J. W. Davison. Concerto, Andante and Finale, pianoforte, Mr. W. Sterndale Bennett, with quintet accompaniment; Mendelssohn. Song, “Love sounds the alarm, Mr. Manvers, (Acis and Galatea,) Trumpet obligato, Mr. Harper; Handel. Duet, “Come let us be gone,” (British Vocal Album,) Miss Rainforth and Miss Dolby; Henry Smart. Solo, trumpet, Mr. Harper. Song, “Oh, bid your faithful Ariel fly,” Mrs. W. Cox; Dr. Arne. Quartet, “What joy,” Miss Rainforth, Miss Dolby, Mr. Manvers, and Mr. Machin, (Fidelio) Beethoven.

PART II.

Quintet in E flat, two violina, violi, violoncello, and contra-basso, Messrs. Dando, Watson, Hill, Phillips, and C. Severn? Onslow. Song, “May Dew,” Miss Dolby (accompanied by the composer) W. Sterndale Bennett. Song, “Floating rides a soft blue breeze,” Reineleid, Miss Rainforth; Mendelssohn. Solo, violin, Mr. Dando. Song, “Bird, fly from hence,” Mr. Manvers; Molique. Duet, “The Fairy Sisters,” Miss Rainforth and Miss Dolby; Macfarren. Song, “Non Piu Andrai,” Mr. Machin, (Figaro) Mozart. Song, “When the heart wearies,” Miss Dolby; Mühlenfeldt. Ballad, “Auld Robin Gray,” Miss Rainforth, (accompanied by herself). Glee, “Hark! ’tis the Indian drum,” Miss Rainforth, Miss Dolby, Messrs. Manvers and Machin; Sir H. R. Bishop. The concert under the direction of Mr. W. Sterndale Bennett. Leader, Mr. Dando, Accompanist at the pianoforte, Mr. J. W. Davison.

The quintet and quartet went to perfection, as might have been expected from so admirable a party. Mr. Bennett’s rendering of the concerto of Mendelssohn was an effort of the most brilliant and splendid order, and was rewarded with the utmost approbation. Dando’s violin solo was perfection, and Harper was received as an old favourite. The vocalists were prominent on this occasion. The

two charming young ladies (Miss Rainforth and Miss Dolby) who rank among the queens of British song, were never more attractive. Miss Rainforth did more than justice to the song of Mr. J. W. Davison, and in the exquisite *lied* of Mendelssohn (from the set of six songs, which the great German has honoured Miss Dolby by dedicating to her) displayed fervour and enthusiasm, such as could only have proceeded from a sincere artist. Her “Auld Robin Gray” needs no eulogy from us, having been so often eulogized as to make eulogy superfluous. Miss Dolby imparted to Sterndale Bennett’s delicious “May Dew,” all the grace and airiness which it requires—and her interpretation of the tranquil and melodious composition of Herr Mühlenfeldt was the perfection of singing. In the two admirable duets of Henry Smart and George Macfarren (worthy companionship) the young ladies were all that could possibly be desired of them. Machin and Manvers were excellent. The former gave “Non Piu Andrai” in a style that would have satisfied Mozart himself, and the latter bestowed the extremest delicacy and finish on the charming, gay, and innocent song of Molique. Altogether we could not well imagine a more agreeable concert—in which good music, good singers, good instrumentalists, and good spirits, united, to make every thing go off pleasantly. The next concert takes place on Wednesday evening, March 13th.

To conclude, Mr. Sterndale Bennett may fairly be said to have inoculated the city folks with a taste for the best music, which will not easily be destroyed. What he has done for the city, he could do, with even more certainty of success, for Edinburgh, were he elected to the office of Professor of Music to the University—for, we are told, that the amateur and professional talent in that metropolis (lying dormant for want of an aim and a directing power), is enormous. Let us hope to record some future day, not far off, this most desired result.—*From a Cotemporary.*

DRURY-LANE THEATRE.

On Saturday night, after the performance for the fiftieth time of Mr. Balfe’s opera, *The Bohemian Girl*, the attraction of which continues undiminished, a new Ballet, called *The Beauty of Ghent*, was produced. The success of this ballet in Paris, the preparations made for its effective representation here, and the pecuniary sacrifice which the lessee had made to secure the principal dancer, raised public expectation in an unusual degree; nor has it been disappointed. In the beauty of the scenery, the arrangement of the tableaux, and the magnificence of the processions, the ballet has scarcely its equal; and the dancing is of an excellence seldom witnessed but at the Opera. The plot of the *Beauty of Ghent* is somewhat obscure, in consequence of the greater part of the action being supposed to take place during a dream, and it is not until the last scene that the spectators have any intimation

given them that all they have been interested in, as the life passages of the fair *Beatrice*, are visions. The first scene presents the interior of a rich goldsmith's shop, belonging to the father of *Beatrice*, who is the beauty of Ghent; and she is seen receiving a dancing lesson with her sister, *Agnes*, and her cousin, *Julia*. *Beatrice* is lost in reflection; she is engaged to be married to *Benedict*, a young Flemish officer, to whom she is really attached, but she has experienced a slight *égarement de cœur* in consequence of the flattering attentions of a rich Venetian nobleman, the *Marquis de San Lucus*. The dancing lesson is interrupted by the entrance of *Cesarius*, the father of *Beatrice*, and of *Benedict*, with notaries to draw up the marriage contract, and *Benedict* is surprised at the coolness with which his affianced treats him. The *Marquis* and his companion, *Count Bustamente*, enter the shop, and the former renews his attentions to *Beatrice*. He makes large purchases of jewellery, which he presents to *Beatrice*, and persuades *Cesarius* to allow his daughter to accompany him to the fair instead of going with *Benedict*. The next scene represents the fair of Ghent near the canal. The town is seen in the back-ground, and the stage occupied by groups of citizens celebrating the fête; a gorgeous civic procession enters, among the chief peculiarities of which is the figure of Fame, standing on a globe which revolves as it is drawn along. In this scene, *Beatrice* and *Benedict* dance a *pas de deux*; after which, the archers of Ghent show their skill, but the prize, consisting of a crown of roses, is won by the *Marquis*, who presents it to *Beatrice*. The dancing of the archers, and the general grouping of the characters in this scene are beautifully arranged. We are then conveyed to *Beatrice's* bedroom, where the poor girl, with her head half turned by the *Marquis's* flattery, is less than ever disposed to rejoice at the approaching marriage with *Benedict*, which is fixed to take place the following morning. She hangs the wreath of roses despondingly on her bed, and is beginning to undress herself when the *Marquis* enters through the window. She resists his attempts to seduce her, though her profligate cousin *Julia* advocates the *Marquis's* case, and urges her to elope with him. The *Marquis* is, however, ejected, and *Beatrice*, left alone, throws herself on the bed to sleep. Here ends the first act of the ballet, and what is exhibited in the two subsequent acts is supposed to be the creation of her dreams. We see her in the *Marquis's* palace at Venice; grand entertainments are given by the *Marquis* for her amusement; her jealousy, however, is excited by his attention to *Diana*, the principal dancer at the Venice theatre, and to eclipse her rival, she disguises herself as another *Diana*, and fully succeeds in regaining the *Marquis's* admiration. *Cesarius* and *Benedict* come in and endeavour to induce her to return home, but after some contending emotions the *Marquis* prevails on her to stay. A beautiful scene, representing the villa of the *Marquis* by moonlight, with the *tableaux* of a Venetian orgie, presents the master of the feast at a gaming table, where he loses all his property to his pretended friend *Bustamente*. Driven by a gambler's desperation, he is persuaded to throw for the possession of *Beatrice* herself, and that he also loses. *Bustamente*, in the *Marquis's* dress and masked, takes *Beatrice* to the palace, but she discovers and repulses him. He pursues her, when the *Marquis* enters sword in hand to her rescue, and kills *Bustamente*. The following scene of the dream represents a street, and *Beatrice* is seen to enter, in poor attire, and completely exhausted. Presently she perceives a wedding procession—it is *Benedict* leading a bride to the church. Jealousy and despair then seize her, and rushing to the canal, she throws herself in, and the waters close over her. The visions of the dream are there dispelled; the scene returns to *Beatrice's* bed chamber, and she awakes

to the happiness that awaits her, having been taught a lesson that serves to fix her affections to *Benedict*. The role of *Beatrice* was effectively sustained by Mademoiselle Fleury, the principal *danseuse* of the *Académie Royale*. She is not unknown in London, having, about two years since, appeared for the first time at her Majesty's Theatre, in *La Giselle*. She was at that time not more than fourteen years of age; and, from her present appearance, we should imagine her not above seventeen. The characteristic of her dancing is activity, combined with elegance; but at present she wants precision and grace. Her features are handsome, and her figure tall, though her countenance does not exhibit much expression, and she is wanting in *enbonpoint*. Her principal opportunity for display occurred in the *pas de Diane*, in which she accomplished with great rapidity many difficult steps, that called forth, not only enthusiastic applause, but drew down also showers of bouquets from the boxes. Madame Petit Stephan, as *Julia*, was scarcely less successful than Mdlle Fleury; the precision of her steps, and the gracefulness of her action, won plaudits from all parts of the house. *Benedict* was supported by M. H. Vestris, who recently made his debut at the Grand Opera in Paris. His dancing combines extreme buoyancy with graceful deportment and perfect command. His *lours de force*, and the manner in which he throws himself into the air, exhibited the greatest skill in his art, and most perfect reliance on his own powers. M. Albert personated the *Marquis*. His pantomime is peculiarly effective and graceful, and to that his exertions were confined. Mr. W. H. Payne as the dancing master, Mdlle. O'Bryan, and Miss Clara Webster, also contributed their share to the successful representation of the ballet, which was well received throughout, and at the fall of the curtain the applause was enthusiastic and prolonged. Mdlle. Fleury and M. Albert, and afterwards nearly all the principal characters in the ballet, were called for, and appeared to receive the honours of triumph.

HER MAJESTY'S THEATRE.

Mr. Lumley's return to London has not long been without its fruit, and the subscribers to the Opera are now regaled with a foreshadowing of what is in store for them. The prospectus of the season for 1844 has been issued. The names of several of the old favourites come, with all their well-known importance, directly upon the eye, and revive many pleasant associations connected with mellifluous roulades, poetical bounds, and pellucid draperies. With the reminiscences, the thoughts of crowds stupendous, and inconveniences distressing, are also mingled; and there is every probability, from the aspect of affairs, that these purgatorial liabilities will be renewed in similar—perhaps in augmented force. However, the opera visitor rejoices in crush and resistance. To hear the brilliant outpourings of an ambitious soprano, or to see the ariel sallies of a pretty *danseuse*, would not be enjoyed half so much, if the privilege were obtained without a concurrent abbreviation of ease, and casual loss of temper.

Grisi heads the list of names in Mr. Lumley's delicately printed prospectus; and if report speaks true, the voice of this incomparable vocalist has lost no particle whatever of its richness and facility during the interval of her absence. Persiani follows? and one or two subordinate singers, whose abilities are not unknown to the London public, are also registered; but we see the names neither of Moltini nor Brambilla. The latter, we hope, has been omitted by accident: the loss of a contralto voice of such a delicious, voluptuous quality as her's—so necessary and so acceptable—will be a penalty not to be endured without a groan,

especially as no provision is indicated to supply the void. The place of Moltini, it appears, is to be occupied by Mdlle. Margherita Favanti (*olim* Miss Edwards, of the Royal Academy of Music), whose vast compass of voice, superior capabilities as an actress, and fine person, have obtained for her no small reputation on the Continent, which, we hope, has not been indiscreetly magnified here. The debut of this young lady—if only because she is English, and, therefore, deserving of sympathy—should be an event of interest. Fornassari achieved so much favour in London last year that his re-engagement was an inevitable consequence; and the great and versatile talent of this gentleman will, no doubt, be again widely recognised. The potential Lablache and his son Frederick, as well as the sweet-tongued Mario, are principals as usual; and a pair of novelties, Corelli and Felice—the former a tenor, the latter a bass—are engaged as adjuncts; but Mr. Lumley puts them both in a line in shy and unobtrusive capitals, so, probably, he does not rate them very highly. The musical director will be Costa, as heretofore. The operas announced are Herold's *Zampa*, Persiani's *Fantasma*, Ricci's *Corrado d'Altamura*, and Costa's *Don Carlos*—the last a novelty in every sense of the word, for it has never been heard either at home or abroad. The list of mediated operas is thus a narrow one, contrary to the usual practice; but, doubtless, the manager—wise in his generation—has found by experience that if no pledges are made at the beginning, unpleasant rebukes as to scanty fulfilments are not likely to occur at the end—therefore he maintains a prudent reserve. Strange to say, however, the name of Donizetti does not appear at all. Can it be possible Mr. Lumley means to throw the abundant *maestro* overboard! We shall see if the *singers* will let him.

Knowing the value of a strong ballet and the beneficial effect, force, in this department, had upon the fortunes of the theatre last season, Mr. Lumley seems to have been magnificently solicitous, that every excellence that money could purchase should be provided this. And most liberally does he promise! Carlotta Grisi, Fanny Elssler, Cerito, Guy Stephan, and, peradventure, Taglioni, form for one season, a circle of Terpsichorean genius that never before could have entered managers' brain, or flitted in subscribers' vision! But Mr. Lumley does staggering things. We all remember the great *pas-de deux* between Fanny Elssler and Cerito last year, as well as the emulation on the part of the dancers as to who should accomplish the most surprising feats—and the rivalry on the part of the audience, as to who should scatter the most roses. Busy times are at hand, for we vaticinate that all this will be revived. A new interest, however, may spring up in the person of Mdlle. Adelaide Frasi, who comes from Florence, and who, to great beauty—an indispensable item in the possessions of a *danseuse*—is said to have great excellence as an artist. Scheffre and Planquet, the popular coryphees of the past year, are again in the list; and there are also a couple of new lady dancers, apparently of similar rank, named Ferdinand and Barville, whose merits at present are conjectural. But where is the agreeable Camille, whose growing cleverness last season was the theme of everybody's praise? The picturesque Perrot and the gyratory St. Leon are, of course, announced; also one M. Montassu, a debutant. There are two ballets already named—*Esmeralda* (a capital subject), and *Jeanne d'Arc*. Whatever the merits of these ballets may be as to dramatic plan and ingenuity, the consummate ability provided to embody them cannot fail to carry them to a triumphant issue. Cerito is to a bad ballet what Grisi is to a bad opera. The excellence of the artist gives spirit and vitality to that which otherwise might be insipid and unendurable.

The theatre will open early in March with

Zampa and *La Esmeralda*. Mr. Lumley, apparently, means to adhere to his former capital plan—that of having a brilliant commencement. The supposition that “the opera,” *par excellence*, did not commence until Easter, passed away with the experiment of 1843.

FRANCOIS SCHIRRA.

Francois Schirra, the musical director of the Princess's Theatre, was born at Milan, and prosecuted his studies at the Conservatoire, where he studied composition under the auspices of the celebrated professors, Frederici and Barilli. With such masters his progress was astonishingly rapid. At the age of 18 he left the student's cell, carrying with him the first prize for composition and profound knowledge of his art. His name and talent, which had become ere this the honoured theme amongst the dilettanti of his native city, soon elevated him to a post as flattering to his self-love as it must have been gratifying to his musical enthusiasm. The Carcano Theatre at Milan was without a director, and the youthful Schirra was selected to fill that distinguished position. Rubini and Madame Pasta were members of the then company, and at a latter period Madame Persiani enchanted the *habitués* by her charming voice and cultivated method. This measure of confidence in the *Impresario*, in thus placing almost a youth at the head of an establishment of such magnitude, was fully justified by the shining merit of the young maestro. After composing several works of talent Schirra was fired to produce a partition on a more extended theatre. The opportunity was not long delayed—the generous emulation had its dearest desire soon accomplished. The great theatre of La Scala honoured him with the title of composer, an honour envied with innumerable difficulties, for at that epoch the Scala recognised none save the works of renowned masters. The youthful aspirant fully justified this high mark of distinction; but the success achieved in his native Italy satisfied not his growing ambition—that feverish longing with which the soul of true genius is moved and agitated. He panted for a wider horizon—he burned to add to the applauses of his countrymen the applauses of strangers—he ambitioned this as the indispensable consecration of his early triumphs. Lisbon, to which he was summoned to direct the Royal Theatre of Dona Maria, was the prelude to the artistic pilgrimage he so long desired. He there produced several *morceaux* which fully supported the fame by which he was anticipated. His opera, “*Il Cavaliere di Valenza*,” presented at the opening of the Constitutional Chambers after the war, placed him at once at the apex of Spanish popularity. The Queen, to testify her sense of his merit, and her own gratification, named him Chevalier of the Order of Dona Maria, and principal professor of singing of the Royal Conservatoire of Lisbon. Such regal marks of favour and esteem, one might suppose would have induced this musical knight-errant to have made Spain the theatre of his talent; but no ties could bind, no applauses win him to remain, a voice incessantly cried, “Forward.” He departed for Paris, where the doors of the Aristocracy were thrown open to him; the Salon of the Princess de Belgiojoso rang with encomiastic plaudits; his celebrated duet, “*Vesitemi del Vino*,” was composed for the Prince and the Count Pompee de Belgiojoso, and such was the effect produced, that her Majesty, the Queen of the French, signified her wish to hear it. Schirra was invited to the Tuilleries, and accompanied the noble *artistes*. We cannot give a higher standard of his merit, than the single fact that to his attention and instruction Mario is indebted for the purity of his

style, the increase of his power, and the charming taste by which his later efforts have been characterised. The delightful romance introduced by him in Donizetti's opera of “*Lucrezia Borgia*,” is composed by Schirra, a composition combining original melody and orchestral combinations, which evince the man of genius and the profound contra-puntist. The admirable style with which the various operas have been produced at the Princess's Theatre, reflects the highest credit on his industry, and the surest proof of his knowledge of the several requisites necessary to the perfection of the lyric drama.—*Era*.

[All this appears somewhat high-flown, when we consider the insignificant position which Signor Schirra occupies among the musicians of England. Ed.—M.W.]

CORRESPONDENCE.

ON CHANTING.

To the Editor of the “Musical World.”

DEAR SIR,—In my first letter on this subject, I have shown that the Creeds and Litany should be sung. I have also stated my firm conviction that the ministers of our churches are bound to attend to the Rubric “as far as possible, and not as far as agreeable.” Let me then consider how it is, or by what divine right the Anthem is omitted “in quires and places where they are sung?” I presume the meaning of these words is, where there is no chorus, or, where it would be difficult to obtain a choir capable of singing an Anthem, it may be omitted. If so, I think it follows quite as naturally that where there is a Choir, this direction in the Rubric ought to be, by the minister, strictly enforced. It is, however, unfortunately too true, that in most places where there is a Choir, it has become an established rule to omit the Anthem altogether, and thus to jump from the first part of our service to another, very distinct, viz. the Litany. In the first and second Prayer Books, our morning and evening services concluded with the third collect, thus proving that the Litany was a distinct service. In Clifford's “Divine Services,” it is clearly shown that the established custom then was (1664), to sing an Anthem before the Litany, and so it ought to be at the present time: it is a part of the Rubric custom only has altered, which commands the Anthem to be sung here, and it is but wilful neglect on the part of any minister who has the means in his power, to omit this necessary part of the service.

There are some very good natured people who object to Anthems, first “because they are too long,” and in the second place, “because they are afraid the singers, sing to the praise and glory of themselves.” This first objection is so disgraceful that it scarcely deserves comment, however, it may be as well to state for the guidance of those who object, that an anthem of a tolerably good length does not take so long a time as a metrical Psalm! I assert this fearlessly, for I have proved it to be true. Again, if the ministers of our churches would curtail their sermons, (and many might do so advantageously, for they are not ordered to “preach without ceasing”) only two or three minutes, it would allow of ample time for the longest anthem that could be desired. One word more, if an anthem cannot be performed for want of a proper and official Choir, surely a metrical Psalm ought to be sung here so as to make that break between the two services which seems to be so absolutely necessary. I must confess I am no great advocate for these said material versions which have become so numerous that scarcely two churches have the same; indeed, how they have come so generally into use is a matter of surprise to me, as,

at their first appearance we are informed that they were only “allowed to be sung in all churches.” It is certainly a great matter of regret that our church instead of preserving uniformity, in this particular, has become of all other places of worship the least uniform, for if you go into two different churches it is more than probable you will meet with a different hymn-book. This is not as it ought to be; we might as well expect to meet with a new prayer book. The interval between the Litany and Communion Services was formerly filled up by the chanting of a psalm proper for the festival, called the Introit. This psalm, however, was disused in the revisions of King Edward's first Prayer Book, and instead of it a voluntary used to be played on the organ while the ministers approached the holy table. No direction as to this point exists in our present Prayer Book, and therefore it may be filled up by the insertion of a metrical psalm, to be congregationally sung; in some places the Sanctus is sung here, and its use has here a most solemn effect, but as this should be also sung in its proper place, viz. after the preface, perhaps the metrical psalm is preferable. The Responses to the Commandments and the Nicene Creed should be sung, and though to this latter there has been more objections made than almost any part of the service, and even in regular choirs (i. e. in Cathedrals), the liberty is often assumed of performing it without music; I think it quite sufficient to oppose the Rubric of the Church against this innovation, which prescribes its choral performance. The short anthem, “Glory be to thee, O Lord,” after naming the Gospel, the Sanctus with its preceding versicles, and the Gloria in Excelsis, are obviously so fitted for music, that to assert the propriety of their use would be superfluous. From all that has been said it would appear that for the sake of propriety, and in strict conformity with our Rubric, the metrical psalm usually sung before the sermon is altogether out of place and unauthorised, and as the Nicene Creed should be sung, the use of a metrical psalm or hymn afterwards, must be deemed superfluous: this would shorten the service a little. Again, the metrical psalm after the sermon is just as much out of place as that before the sermon, and the Rubric contains no order or directions for anything of the kind, indeed I think it would be difficult to give a reason for the use of a psalm in this place, except that it was customary to sing an anthem after the sermon, two centuries ago, at St. Paul's, London! In concluding my “Remarks,” I would wish to impress upon the mind of every one that by attending strictly to the Rubric, the service is not materially lengthened, and this I have proved from experience both in Durham, Carlisle, and elsewhere; the greater reason then for our ministers taking the matter up immediately and carrying out the design of our beautiful Liturgy as it was planned three centuries ago! We might then hope to be called “uniform” in our religion, and “consistent” in our acts of devotion. There is, fortunately, no excuse for our not doing so, as we have manuals on chanting in abundance, and cheap editions of the whole Choral Service. Should there be any one so stubborn, after reading what I have written and comparing my assertions with the Prayer Book, as not to believe in the design of our Rubric, let him read the “Choral Service,” by the Rev. John Jebb, or, if this work be too expensive, let him peruse the “Three Lectures on the Cathedral Service,” by the same clever writer: and to those who object to the theology of Dr. Pusey, I would say, “you will do well to walk in his footsteps, so far, at least, as in rendering the service of our Church worthy the acceptance of that great and glorious Being whom we all adore!”

I fear my “Remarks,” Mr. Editor, have this time exceeded their due length, but as I have not had time to write a “short letter,” I trust you will “take the will for the deed.”

Your's very sincerely,

JAMES STIMPSON.

Birmingham, January 30th, 1844.

THE ANCIENT DRAMATIC MUSIC OF ITALY.

To the Editor of the "Musical World."

DEAR SIR,—In the course of my researches last week, in the Library of Christ Church, Oxford, I made an interesting discovery connected with the early dramatic music of Italy, an account of which I beg to submit to the readers of your valuable journal.

The discovery I allude to is the music in the tragedy of "Bragadino" written by Don Velerio Tuligni, a native of Vincenza, in 1589. The author was a monk, and it was during his abode in a convent in Venice that he sketched the outline of his drama. He was interrupted in the prosecution of his work by an order from his superior to take charge of a monastery, situated upon a solitary mountain near Eugubio, in the state of Urbino.

Amidst the "deep solitudes and awful cells" of this holy retreat he finished his tragedy of "Bragadino," which he laid at the feet of Francesco Maria II. Duke of Urbino, with a dedication, setting forth the motives of his undertaking. In this drama Tuligni appears a pleasing if not a vigorous writer. The inexorable cruelty of the Turks, the heroic fortitude of the Venetians, and the flexible policy resulting from effeminacy of the Cypriots, evince a happy talent for the delineation of character. And though there is little action in the piece, the narratives are so animated, and heard with so deep an interest by the citizens of Tamagosta, who form the chorus, that our attention is irresistibly enthralled. As there are no female characters employed we may presume it was written with a view to representation in a monastic theatre. The manuscript score of the music which I have discovered is entirely choral, and unaccompanied with an instrumental bass. No composer's name is given, but it is in the style of the choral church music of the same period, previous to the invention of recitative at the beginning of the seventeenth century. Its discovery is of importance as it forms a connecting link in the history of music, and shows us the state of the art prior to the invention of the Italian opera.

As the historians of the early Italian stage have left unnoticed the manner of conducting and accompanying the tragic chorus, I shall here say a few words on the subject.

When Giustiniani's tragedy of *Œdipus* was represented in the Olympic Theatre of Vincenza, the chorus according to Pigafetta, was formed of fifteen persons, who were ranged in two rows of seven each, with the choriphœus, or leader, in the middle. In the stage directions prefixed to the sacred drama, "*Dell Anima e del Corpo*," the following instructions for the chorus are given. "The chorus is to have a place allotted them on the stage, part sitting and part standing, in sight of the principal characters. And when they sing, they are to rise and be in motion with proper gestures." But whether this custom was universal, or the invention "*di chi ordino la dette rappresentazione*," is not known.

The accompaniment of the chorus is generally believed to have consisted of music and dancing, but the authorities differ much upon this point. I cannot do better than refer my readers to M. de Cahusac's "*Traité Historiq. de la Danse*, tom. iii.," and the learned Abbé Conti's "*Prose e Poesie*, tom. ii."

As an enquiry into the nature and powers of the several musical instruments which sustained and swelled the chorus of the early Italian tragedies, does not properly fall within the nature of this communication, I shall refer the reader for information on that subject to the works of Padre Martini and Winterfeld. I shall, however, take this opportunity to observe that, of the instruments which prevailed upon the Italian stage at the rise of the Italian tragedy, a copious enumeration is

given in the "*Descrizione degl' intermedii rappresentati nelle nozze di don Francesco de' Medici, ed la regina Giovanni d' Austria*," subjoined to "*La Confanaria di F. d' Ambra*," printed in Florence, 1593, by F. Giunti; and in the *farsa*, or *Masque*, by Sannazaro, which was represented in Naples before Alfonso Duke of Calabria, in 1492, mention is made of the musical instruments employed on that occasion. Amongst the instruments enumerated in Sannazaro's little drama, we find the *Cornamusa* and *ribeca*, both of which have ceased long since, to be theatrical instruments: the former, however, is still a favourite with the Calabrese, and though the latter has fallen into total disuse, its name is yet remembered in Naples, and applied, in derision, to the violin in the hands of a bad performer. Delineations of the *ribeca*, and several other musical instruments which prevailed in Italy so early as the year 1524, are exhibited in the frontispiece to the "*Tempio d'Amore*" of Galeotto del Carretto.

The origin of the Italian opera is a subject of such interest that I cannot resist saying a few words on the subject.

Sulpitius, an annotator on Vitruvius, boasts that under his direction, the first drama, with musical accompaniments, was represented in 1480 in the castle of Saint Angelo in Rome. Bergamo di Botta, a native of Tortona, asserts that honour for himself and his country, and both have been numbered with the claimants to the wreath due to the inventor of the opera. Bergamo di Botta was the first modern writer who made a public attempt at uniting music, dancing, and poetry. In a fête or entertainment devised by him, and given in Tortona as early as 1488, on occasion of the marriage of Galeazzo, Duke of Milan, and Isabella of Arragon, we find these three elegant arts mutually aiding each other in a manner that does honour to the taste and genius of Bergamo. To the one or the other of these writers we are probably indebted for the happy adaptation of musical accompaniments to dramatic recitation; but Orazio Vecchi, of Modena, seems to have a better claim than either to the appellation of father of the opera.

I remain, dear Sir,

Your's &c.

EDWARD F. RIMBAULT.

Grosvenor Cottage, Park Village,
Regent's Park, Feb. 10, 1844.

CHAPPELL v. PURDAY.

FRA DIAVOLO.

To the Editor of the "Musical World."

SIR,—In your last number a reference is made to the above cause; concluding with the reason why his Honour the Vice Chancellor refused the plaintiff's motion (with costs) to have the depositions which were taken before a Commission in Paris, substituted for *viva voce* evidence at the forthcoming trial, telling us the why and the wherefore that Auber, Troupenas and Latour could not appear; but, if your readers will look into Grant's interesting work entitled "*Paris and its people*," (page 158, vol. 2) under the head of "*Courts of Law*," it will clearly elucidate the above, and probably prove very useful to those publishers who are such sticklers for what are called "*Foreign Copyrights*."

I remain, Mr. Editor,

Your obedient servant,

A SUBSCRIBER.

Thursday, February 15th, 1844.

To the Editor of the "Musical World."

Birmingham, December 31, 1843.

MY DEAR SIR,—Permit me through the medium of your valuable columns to say a word or two on Mr. Stimpson's amusing letter which appeared in the "*Musical World*" of December 21, 1843.

After a modest intimation, as to the onerous nature of his professional engagements being such as partially to prevent his favouring you with some important remarks, he goes on to say that had the world seen his work on Chanting ere Dr. Wesley's had appeared, the conclusion would have been that there was scarcely a necessity for Dr. W's, his, Mr. S's, being the best, aye the very best extant! God save the mark! Unfortunate Wesley—hide your face in shame! Here then we have the veritable "*Cochon de lait*," *C'est le cochon lui meme! Voyez quels juges nous sommes.*

A word about the "*Service high &c.*" and the "*Evangelical parsons.*" Now as I am a lover of music, I may, perhaps, be permitted to speak on a subject which appears to have cut Mr. S. to the quick. There is an old saying, "you cannot make John a gentleman," nor do I think it possible to make out of a bawling church-singer, one who can either understand or appreciate the beauties of Cathedral Music. One cannot mistake the indubitable marks of Cathedral training for the noisy bellowing of the fat bulls of Bashan, which may be met with in abundance, in our Churches where they are engaged. The Service is high enough in all conscience! I simply wish it to be understood that I am entirely of Dr. Johnson's opinion, as to the propriety of a cow being considered a proper visitor in a flower garden. I need not add that the contemptuous mode in which the "*Evangelical parsons*" are named, comes with a somewhat contemptible grace from Mr. S; may they always have the same "*scruples*" as at present! What should we do if (as Mr. S. appears so ardently to desire) his grace the Primate of all England, were to insist upon the uniform performance of the Church Services throughout the United Kingdom? The chanting of the psalms in an isolated Country Church, would be very edifying. This would indeed be "linked sweetness long drawn out."

I have the honour to be,

Mr. Editor, Yours very truly,
A VOICE FROM ST. PAUL'S CHAPEL.

REVIEWS.

"Useful Practice"—Nos. 3, 4, 5—Edited by ROBERT BARNETT. (Coventry and Hollier.)

A BETTER name could not by any possibility have been devised for this excellent little work, which progresses, under the care of its talented editor, as well as we originally foretold. The numbers before us contain—Rondos from Nos. 1 and 3 of Haydn's clever sonatas, Op. 13—a pretty Romance and Rondo, by Hummel—and a Sonata in G (complete), in two movements, by Steibelt, the most fashionable composer of his day.—All are admirably adapted for the purposes of instruction, and will enhance the reputation and utility of the highly creditable work of which they form parts. We cordially recommend "Useful Practice" to all teachers of the pianoforte.

Handel's celebrated Choruses, newly arranged for Organ or Pianoforte, by JOHN GOSS. Vol. 1. (Leader.)

THE distinguished organist of St. Paul's Cathedral is the very man for such a task as the arrangement of Handel's Choruses,

and the work before us evinces clearly how judicious the publisher has been in consigning them to his hands. At the present time the zealous activity of the "Handel Society" has strongly drawn the attention of the musical public to everything that has proceeded from the genius of that extraordinary man—and a publication like the present comes very *apropos* to meet the demand of amateurs not learned enough to study the works of Handel from the master's original score. This volume includes twenty-three of the most popular choruses, arranged in such a style as to bring them within reach of ordinary players—at the same time that the musician-like tact of Mr. Goss has enabled him to render them equally interesting to the accomplished musician. We readily recommend the work—trusting to be able to speak as highly of the coming volumes as of the present.

"*The hour of my departure's come*"—*Sacred Air*—F. N. ERITH. (Cramer and Co.)

THE melody of this, without betraying striking originality, is smooth and elegant, and the accompaniment betrays a strong wish to avoid commonplace harmonies and progressions. We have been pleased with the perusal of this air, which is the product of a sensible musician, if not decidedly of a man of genius.

"*Music at Midnight*"—*Sung by Miss Dolby* A. J. REXFORD. (Cramer.)

THE author of this song is a lady of unquestionable talent, who evidently has fixed upon excellent models to follow as guides to her own efforts. The present song is in the *caratina* form, which Mr. Horn has made so often attractive, and would not do any discredit to that deservedly popular composer himself. It has the advantage of a flowing and cheerful melody, and an accompaniment free from all objectionable points, and light and graceful in its motion. Miss Rexford is a distinguished ornament to lady-amateurship.

"*Thou hast decked thy hair with Flowers*"—*Cavatina*—J. BLEWITT. (Ransford.)

ONE of the most pleasing specimens of the talent of this popular writer. Mr. Blewitt, if he never astonishes by novelty, never offends the polite ear; and whatever he publishes bears the stamp upon it of one who has studied his art carefully.

"*The Wanderer*"—*Ballad*—SCHUBERT. (Tregear and Lewis.)

ONE of the ablest translations of this inconceivably popular composition. Mr. Rothwell, the adapter, has evidently a thorough comprehension of his original.

"*She dwelt among the untrodden ways*"—J. J. HAITE. (Tregear and Lewis.)

WE have already spoken highly of this song; in the present edition certain errors, which we noticed at the time, have been corrected—and it is now as faultless as it is expressive and elegant.

"*City of London Quadrilles*"—G. T. O. ALLMAN. (Tregear and Lewis.)

A LIVELY set of Quadrilles, adorned with a superb heraldic title-page—appropriately dedicated to the Lord Mayor. We particularly affect the figure Gog.

"*We meet again*"—*Ballad*—T. H. W. (H. Oakley.)

A VERY pretty and unaffected melody in six-eight time, accompanied with the most unexceptionable neatness. The words embody a nice sentiment, and, combined with the very pleasing music, make a most attractive little ballad.

"*Gems of Italy*"—J. R. LING. (Duff and Hodgson.)

SOME of the most popular melodies of Bellini, Donizetti, Ricci, &c., strung together into a very effective and teachable fantasia, as good as many things of the kind by composers of much higher reputation than Mr. Ling.

"*The Pilot*"—E. J. LODER.

"*The Rose and the Star*"—E. J. LODER.

"*The Light-House*"—J. P. KNIGHT.

"*There's Peace in Heaven*"—C. E. HORN—(Forming Nos. 7, 8, 9, and 10, of *Sacred Melodies*). (Duff and Hodgson.)

No. 7 is a fine bold melody in E major, harmonized in a thoroughly musician-like style—likely to be very effective in the hands of a skilful vocalist. The phrase in G major, in the second page, is energetic, and the cadence in E, in the next page is very charming. No. 8 is a very smooth and agreeable melody in B flat, six-eight time, for two voices—somewhat in the manner of a barcarole, and altogether exceedingly well written for the voices, and admirably harmonized. We cannot speak so favourably of No. 8, which is, nevertheless, as good as most things of the same composer. No. 9, by the popular author of "The deep, deep sea," is quite worthy of its parentage, and written in Mr. Horn's best style. A flowing and graceful melody in F major, excellently accompanied.—There are many charming points, which we have not, however, space to particularize—but content ourselves with recommending it to the numerous admirers of Mr. Horn's unquestioned talent.

"*The Old Silver Bowl*"—E. J. LODER.

"*Sweet Murmuring Voices of the Past*"—E. J. LODER. (Duff and Hodgson.)

NEITHER of these songs present any remarkably new features, but both are written with the taste of a musician, and will meet many admirers among such as covet the style *popular*. We prefer the latter of the two—but have no extraordinary affection for either.

"*Sacred Music*"—*Selected from various old Masters*. (J. Burns.)

THIS consists of gems culled from the works of Tye, Tallis, Gibbons, Ravenscroft, and others, and adapted to portions of the different versions of the psalms, very happily. There is no author's name to the publication, but whoever the compiler may be he deserves commendation for the excellent good stuff which he has collected, and the admirable taste he has displayed. The whole are arranged for four voices, with a well made accompaniment suitable either to the organ or pianoforte.

"*Money, Love, and Wine*"—*Round for three voices*—G. A. MACFARREN.

"*No Deceit in a Brimmer can be*"—*Convivial Song*—G. A. MACFARREN. Hill and Co.

THE first is one of those agreeable trifles which Mr. Macfarren affects better than almost any of his cotemporaries. It is exceedingly simple and unpretending—but excellently voiced and well harmonized; it cannot fail of being effective if well sung. The last, though not by any means equal to the first, is not without merit, as indeed nothing that comes from the pen of this rapidly rising composer ever is. It will serve admirably as an after dinner song—when judgment waits upon jollity.

"*Quatre Morceaux de Salon*"—STEPHEN HELLER. (Wessel and Stapleton.)

M. STEPHEN HELLER, one of the most talented and popular of the Chopin school, is fast gaining in public estimation, as a composer of sterling and useful pianoforte music. The present efforts of his pen are founded on four of the well known melodies of Schubert, "The Trout," "The Erl King," "The Praise of Tears"—and "The Post Horn." The first, and best, is one of the most sparkling things of its kind we have encountered for many a day. The character of the melody has been admirably caught and sustained through the entire length of the piece. The second is full of bold ideas—is more difficult than the preceding one, but less generally likely

to please. The third is graceful, and abounds in new and striking passages. The last is gay and overflowing with character. The admirers of Schubert should possess themselves of these excellent adaptations of their favourite composer, which will add considerably to the already high reputation of M. Stephen Heller—and make a desirable addition to the stock of modern pianoforte music of the light and brilliant class.

"Brilliant Fantasia," on Select Subjects from Balfe's "Bohemian Girl."—I. MOSCHELES.

"Grand Fantasia," on Favourite Subjects from the same.—I. MOSCHELES. (Chappell.)

MR. MOSCHELES, by his celebrated variations on the "Fall of Paris" may be said to have created the "brilliant school" of pianoforte music. Among the thousand emanations from that striking original, not one has yet emulated its excellence. It has been left to Mr. Moscheles himself to rival the merits of his own work—and in his "Recollections of Ireland," and other compositions of the same order, he has given us the only worthy companions of his "Fall of Paris." Occasionally, Mr. Moscheles, whose bent is eminently towards the profoundest and most classical style of music, leans towards the popular and shewy school, and (as in the pieces we have just cited) proves his mastership in the multitude-enthraling *Morceau de Bravura*, to be no less entire than in music of a loftier order, in which he has long been acknowledged one of the ornaments of his country and his art. It is because Mr. Moscheles *can* and *does* write music of the severest kind that we are the more inclined to look with interest upon the lighter efforts of his muse—and the perusal of the *fantasias* before us has well repaid us for our trouble. They are admirably effective as brilliant drawing-room pieces, and, what is better, replete with constant indications of the musicianly source whence they have sprung; in which particular they leave the majority of such compositions far behind them. Mr. Moscheles has chosen the best and most catching subjects presented by the not over-and-above fertile imagination of Mr. Balfe, and has presented them in a decidedly attractive form. Either as school-pieces for advanced pupils, or as passing recreations for the leisure hours of the musician, these pieces present equal claims to notice, as the very best of their kind, and, indeed, as the very best that such things can possibly be. For the above reasons we warmly recommend them to the attention of both amateurs and artists.

"The Morning, Evening, and Communion Services."—THOMAS TALLIS. (R. Cocks and Co.)

TALLIS was one of the most profound of our English composers of Church Music. He flourished in the reigns of Edward the Sixth, and Mary and Elizabeth, his successors; to all of whom he served as Gentleman of the Chapel Royal. Among the many specimens which exist of his musical ability, his "Services" are perhaps the most striking and curious—evinced in themselves very considerable merit, and excellently exemplifying the condition of the art during the period in which their composer lived. Among much that is quaint, and sometimes even rude, in the harmonies and melodies of these Services, there are points of simple grandeur, and passages of solemn meaning, which can never fail of reaching the heart of the real musician, who, thoughtless of time and circumstance, looks only at beauty in the abstract. Tallis, had he lived now, would doubtless have shone pre-eminently among the lights of modern art—and living at the time he did, he has shewn us that genius is of no particular age: but, even in the midst of ignorance and darkness, always finds a tongue to declare and a finger to enforce its imaginings. We could point out numberless places in these Services illustrative of our position, but must content ourselves with an appeal to every musician who reverences his art as a true votary—and if he do not hold with us that the "Services" of Tallis merit the most diligent study, if not absolutely as models, assuredly as examples of the best productions of the age in which they were written, and, by consequence, important as accessories to the history of the science, we shall be both disappointed and surprised. The edition now before us is adapted for immediate use; consisting of *treble, tenor, alto, and bass* vocal parts (separate), and an organ accompaniment, admirably arranged, into which the whole is skilfully compressed, by means of which the intention of the composer is quickly arrived at. Every organist should immediately possess himself of this highly interesting specimen of one of the most admirable of our early native musical composers. The work is produced in the best style, and reflects the highest credit on the spirited and enterprising publishers.

"Chaulieu's Morning Exercise," for the Pianoforte.—(R. Cocks and Co.)

THIS is another Appendix to the excellent work, so widely known, and so appropriately denominated "*L'Indispensable*," which has procured for M. Chaulieu so high and well-merited a reputation among

elementary writers for the piano. The "Morning Exercise," as its name implies, is intended for daily practice, and is adapted for giving suppleness, activity, and equality to the fingers, and for putting the practiser in good train to attack the severer and more difficult music which his daily studies may render it necessary for him to learn. The composer modestly assures us that he constantly uses this Exercise himself, and a better guarantee for its appropriateness to the intended purpose could not be adduced. We have carefully looked through it from beginning to end, and are prepared to commend it unreservedly as an Exercise equally admirable and useful; in fact, to speak without exaggeration, indispensable to the careful and hard practising young pianist.

"Le Bonhomme Dimanche"—Quadrille.—MUSARD.

"The Peri"—Quadrille.—MUSARD.

"Walhalla"—Toaste-Walzer.—STRAUSS.

Tanz-Capricien-Walzer.—STRAUSS.

Hexentanz-Walzer.—LANNER.

Almack's-Walzer.—LANNER.

Charlotten-Walzer.—LABITZKY.

Vereinigungs-Walzer.—LABITZKY.

THE musico-saltatory genius of M. M. Musard, Strauss, Lanners and Labitzky seems fairly inexhaustible. We cannot at all conceive where they contrive to get at the tunes of which they are so surprisingly prolific. We should almost have laid it down as impossible for any of these gentlemen to produce a new set of Quadrilles or Waltzes; but here we have them in goodly array, with two Quadrilles and six Waltzes, as fresh, buoyant, sparkling, ear-tickling, foot-stirring, head-shaking, heart-rejoicing, spirit-raising, and mirth-exciting, as ever were any they have yet composed. There are more things in heaven and earth than are dreamed of in our philosophy, and verily this is one of them. Messieurs of the "Heel and toe," you are absolute enigmas!

"Appendix to Warren's Instructions for the Organ." (Cocks and Co.)

A USEFUL and necessary addition to one of the best and most comprehensive works of its kind (its brevity and popular style taken into consideration) ever published.

MR. MILLAR'S VOCAL MUSIC.—We have great pleasure in calling the attention of our readers to the admirable collection of vocal pieces lately advertized in our columns by this eminent Professor. Many of them are equally worthy the notice of the amateur and connoisseur. They are all

excellently adapted for teaching, and the unaffected and musician-like style for which they are remarkable, are guarantees that they will improve the *taste* as well as delight the ear. Mr. Millar is an eminent professor, resident at Bath.

Provincial.

MISS CHRISTIANA WELLER is about to make her appearance before the Manchester public; and if the fame which has accompanied her *debut* is to be relied upon, we shall have a treat in her performance. Miss Weller announced a concert in Liverpool a short time ago, and two days before the concert, the sale of tickets was obliged to be stopped, and a second *soirée* announced. The assembly room was densely crowded, and the Liverpool papers are filled with praises of the new pianiste and composer. We select some Observations from a leading critic of that town:—Of Miss Weller's playing we have formerly spoken in unqualified terms, and we believe, if this lady had led the way, instead of following the great *Maestro*, she would have been accounted one of the wonders in the world of music. But in following Thalberg's footsteps, she may be said to snatch a laurel from the same bough which has furnished him with leaves for his own wreath. The moment Miss Weller touches a few chords, it is seen by the connoisseur that she knows what she is about. There is no pretence, no assumption of superiority. Her firm touch, free wrist, fine feeling, and brilliant execution, stamp her at once as a first-rate performer. There is no slurring over intricate passages, no extempore noises; she plays every note, and what with the grace of her manner, the amazing power and finish of her style, she cannot fail to realize what Thalberg predicted of her, viz., that she would rank with the first pianists of the day.—*Manchester Courier*, Jan. 17.

On Tuesday evening, Jan. 9, the *Malmsbury Harmonic Society*, gave their second Concert, and it was most respectably and numerously attended. The band, which was very efficient, was led by Mr. Pitman of Bath, in his usual good style, and performed several overtures with great taste and spirit. Miss Patton was in excellent voice, and sang several beautiful songs with exquisite taste, particularly a fine song by Kalliwoda (the Regret), with violin obligato by Mr. Pittman, and the "Grecian Daughter," which drew thunders of applause, and was deservedly encored. Miss Clayton, a young lady from Bath, made her first appearance, and sung admirably well in several pieces, being encored in the songs, "He comes not yet," and "Trip with me." It is but justice to this young lady to say that she has much compass of voice, combined with great power and sweetness, and no doubt will make a first rate singer. Mr. Tanner sang, in his usual spirited style. "My heart's in the Highlands," and the "Hunter's Horn," which latter was loudly encored. Mr. Thomas Gould again presided at the pianoforte with his usual ability. It is hoped that the Society will give another concert early in March.

BRIGHTON.

THE Concert of Mr. Gutteridge, on Monday morning, was one of the best of the present season; and the pains that had been taken to produce something worthy of the name were rewarded by the attendance of a fashionable and crowded assembly, the large room at the Town Hall being filled to overflowing. Critical remarks on those well-known oratorios, "The Creation" and "The Messiah," are neither expected nor required at the present day; their merits are so universally acknowledged,

and their beauties so generally admired, that in recording their performance we have little more to notice than the efforts of the vocalists who took the leading parts. That angelic air, "With verdure clad," was delightfully sung by Miss Rainforth: while Miss Dolby not only pleased but surprised us by her excellent delivery of the exquisitely pathetic song, "He was despised." Not equal to Miss Hawes in awful majesty or utter dejection of spirit, yet there was a carefulness and tenderness of expression throughout the singing of Miss Dolby, which nearly made amends for the failure in that dramatic effect which her rival infuses into this celebrated piece. Miss E. Birch was new to us, but we thought her voice of a good quality and very much resembling that of her sister in sweetness of tone, though not yet equal to it in power. In her second air, "But thou didst not leave his soul in hell," she evidently sang with more confidence, and displayed greater capabilities than were at first apparent. The principal male singers were Mr. Bennett and Signor Ferrari, both already well and favourably known. The precision and effect of the choruses were secured by the introduction of an organ, at which Mr. Gutteridge presided with his usual ability. Of the miscellaneous performances the first in order was a violin solo (air and variations), very ably played by Mr. Willy, who led the band. Mr. Hausmann also performed, for the first time, an original composition for the violoncello, entitled "Les Charmes de Brighton," consisting of an Andante and Rondo. The second movement was pleasing, and quite characteristic of a pleasure town, conjuring as it did, immediately to the imagination the delights of a waltz or gallop at a fancy dress ball. It was excellently played and well received. Mr. Balsir Chatterton made his first public appearance here at this concert, performing an original fantasia for the harp, in which he exhibited great execution and a masterly style that won him considerable applause.—*Brighton Gazette*, February 1.

BELFAST ANACREOTIC SOCIETY.—This Society held its second dress concert for the season on Monday evening; and, in addition to its own attraction, had secured the valuable assistance of the Misses Dolby and Lucombe, and the Messrs. Barton and Pigott: report which, when general, is rarely incorrect, led us to form high expectations of the first named of these able musicians; and we left the Concert Room with those expectations more than realized, and glad of an opportunity of paying that most pleasing of all tributes—praise. Miss Dolby's voice appears to us a *mezzo soprano*, rich, full, and mellow, and managed with admirable dexterity. The bird-like delicacy of her execution, her pure open shake, and, at times, a slight *staccato* utterance, impart a grace and airiness to her style, truly irresistible. Miss Lucombe's name had not been so prominently brought before us as that of Miss Dolby; and our expectations regarding her were, consequently, not so definite as those we had formed respecting the last vocalist. We must cordially declare, however, that, had our anticipations been even of the brightest, we should have been fully gratified with Miss Lucombe's talents. It is rare, indeed, to see such extreme youth united to so much musical science, such sound judgment, and such artistic execution. Mr. Pigott's solo on the violoncello was characterized by those sterling qualities which ever attend his playing. His mechanical acquirements speak for themselves, and, added, to them, are a rich lustre of tone, and piquant steady measure of time, which mark the perfection of execution. His style combines firmness with brilliancy, and unites expressive feeling to the chastest delicacy. His rapid execution and *aplomb* are very pleasurable: and, disdaining all trickery, *ad captandum vulgus*, he seems to respect his art, and hold in contempt any endeavour to elicit applause by means unworthy of a legitimate artist. Mr. Barton presided, as leader, with his accustomed and recognized ability.—*Northern Whig*.

Liverpool, Jan., 20, 1844.

MRS. HILES'S CONCERT.—This lady's annual concert took place on Monday evening week, in the Royal Assembly Rooms, Great George-street, and was attended with a crowded and highly-respectable audience. The principal performers were Mrs. Hiles, Miss Linacre, Messrs. Wareing, G. Holden, Jun., Taylor, and Mr. J. Hornby. Mr. C. Wilberforce presided at the piano-forte. The concert gave unlimited satisfaction, and terminated about eleven o'clock.

Liverpool, Jan., 13, 1844.

MRS. MORGAN'S CONCERT.—Mrs. Morgan, who has been persuaded to adventure upon the study and practice of music as a profession, under very peculiar circumstances, which give her strong claims to public encouragement, on Tuesday evening gave an interesting concert at the Royal Assembly Rooms, Great George-street, assisted by her preceptor, Signor Sapio, his nephew, Mr. Alfred Sapio, and Miss Balfie, sister of the celebrated composer. They were all warmly received by a respectable though not a numerous auditory, and acquitted themselves to the entire satisfaction of all present. Both Mrs. Morgan and Miss Balfie have youth and beauty on their side, and their natural gifts and acquirements are great. Mr. Alfred Sapio has an alto voice of pleasing quality, but it does not appear at present to be decidedly formed, and he requires a little close drilling. Signor Sapio is an excellent master, and sang No. 7 and No. 10 with spirit, but with less power and effect than he was accustomed to exhibit somewhere about eighteen years ago. Mr. Edward F. Smith, a pupil of Mr. J. Molineux, Sen., in this town, accompanied the vocalist very steadily on the piano-forte, and performed two solos. The Concert terminated about 10 o'clock.

LIVERPOOL, Feb. 10.

MR. TEMPLETONS ENTERTAINMENTS.

ON Monday evening last Mr. Templeton gave his first entertainment, entitled "The Beauties of Burns," before a numerous and highly respectable auditory, at the Royal Assembly Room, Great George Street. The performances consisted of a selection from the works of Scotland's "Ploughman bard," and the intervals between the songs were pleasingly filled up by interesting historical and personal narratives; as to the effusion, or by the relation of amusing anecdotes as to the poet himself, or some of his contemporaries. The *felicitous* manner in which some of the anecdotes are told, add much to the pleasure of the entertainment. Mr. Templeton as a singer of Scotch ballads stands unequalled, and he enters upon his task with all that enthusiastic ardour which characterises the Scotch character, whether the theme is him whose melodies are treasured alike in the stateliest hall and humblest cot of his native land. The sweet melting, pleasing, plaintive airs, are given with a depth of feeling. But it is not alone in the plaintive that Mr. T. excels—in the facetious there is a REFINEMENT of humour, whilst in the martial and spirit stirring song, "Scots wha hae," *himself* is imbued with all the powers of the noble sentiment expressed. He seems to transfuse it to those around him, and to realise the poet's aspirations in the enthusiasm of his auditory.—*Liverpool Mercury*.

BRISTOL AND CLIFTON PHILHARMONIC SOCIETY.

THIS Society gave their second Concert at the Victoria Rooms on Monday last, to an audience of between 8 and 900 persons. The band was very numerous, and comprised several eminent London performers, in addition to our local musical talent, which is by no means scanty. Every department

was most efficiently occupied, and we have never heard instrumental music more effectively performed. The "Jubilee" Overture of Weber, to use a musical term, "went" delightfully. It was followed by a selection from the Opera of *Oberon*, by the same eminent author, in which Mr. Manvers gave the song, "Fatal Vow," with due effect. In the duet, Puck and Oberon, with Miss Dolby, "Master, say our trial is over," Mr. Manvers fully evinced how capable he was of appreciating his author; nor must we forget the chasteness and brilliancy with which Mr. H. C. Cooper played the violin obligato to this pretty duet. Miss Dolby's rich full voice, told well in the song, "Oh Araby;" and the duet, "Ah, happy maid," by that young lady and Miss Rainforth, was a charming union of taste and ability—to the mermaid's song, by the latter, "Oh, 'tis pleasant to float on the sea," with corno obligato by Mr. Jarrett, full justice was done by both performers. The intervening choruses, the first of slaves, the second of mermaids, fairies, and water nymphs, added much to the effect of this division of the concert. The delightful Overture of "Guillaume Tell," full of brilliant conceptions, which none but a first rate band could do justice to, closed the first part. It was deservedly encored. Spohr's Sinfonia in E flat commenced the second part, and was followed by a Cavatina, of Pacini, by Mr. Manvers. This, and another from Mozart's *La Clemenza di Tito*, clarinet obligato by Mr. Macdonald, were the only Italian songs introduced, at which very few of the audience, if any, we believe, felt disappointed; the stores of the English masters—glorious Purcell and Handel amongst the rest—having been amply and judiciously drawn upon on this occasion. Need we mention the gem from the imperishable, "*Acis and Galatea*," of the latter author, "Hush ye pretty warbling choir," given with so much effect by Miss Rainforth and Mr. R. Pratten? Surely Handel must have written this song for futurity, since in his day the flute was a poor and imperfect instrument;—he could have conceived only, he never could have heard, how admirably his obligato flute accompaniment was adapted to the *Ottavino*, in the hands of a clever performer, such as Mr. R. Pratten. Sir H. Bishop's solo and chorus, "Now tramp over moss and fell," and Purcell's "Come if you dare"—the song by Mr. Manvers in good style—were well performed. We hope that in the future concerts of the society—we regret that another is not soon forthcoming—they will again avail themselves of the services of the Vocal Society, to whom, we understand, we were indebted for the choral parts. Among the instrumentalists from town we observed our fellow citizen, Mr. William Phillips, and heard the delightful tones which he drew from his violoncello, with as much pleasure as some dozen years ago we listened to his voice, when he was a good little chorister in our cathedral. We noticed also, as conspicuous in the obligato parts, the oboe and bassoon, and Mr. Jarrett, brother of the celebrated London performer, highly distinguished himself on the horn. So perfect a concert, indeed, it has seldom been our good fortune to attend; and we are sure we only echo the feelings of the whole audience when we say that the lovers of music are deeply indebted to the Society for the enlightened and liberal spirit in which it was got up, not less than the judgment and taste which they have manifested in their selections, under the able advice and co-operation of their excellent conductor, J. D. Corle, Esq.—*Felix Farley's Bristol Journal*.

ESSEX.

January 20th.

ASSEMBLY ROOM, DEDHAM.—Mr. Alfred Bowle, concert at the above room on Tuesday evening, was attended by upwards of 220 persons, including all the élite of the neighbourhood. Miss Morris sang with great taste and finish Bellini's song, "I wel-

come thee," which was rapturously encored; and the beautiful ballad, "Tis the last Rose of Summer," by Moore, was given with artistical simplicity. Our best wishes go with this talented young vocalist. The piano-forte "Fantasia a capriccio," extempore, by Mr. Bexfield, of Norwich, gave proof of very first-rate talent: the rapid fingering of the left hand, combined with a good tone, produced most excellent effect, without the too prevalent fault of thumping, so common among piano-forte players of the present day. The instrumental accompaniments to the songs added much to their effect. We are greatly indebted to Mr. Bowles for the judicious arrangement of his programme: his violin playing was much admired, and justly so, from his superior tone and firmness in his altissimo passages; and his songs added much to the delightful evening's entertainment.

GUILDFORD CHORAL SOCIETY.

[GUILDFORD, December, 20, 1844.]

ANOTHER of these popular performances took place as above from Handel's oratorios of *Samson* and *Judas Maccabæus*, embracing the most favourite solos and choruses from those works. After the overture, Mr. Lemare apprised the audience that Miss Cubitt was indisposed by a severe cold, but had, nevertheless, undertaken the journey, and appeared there to do her best; this, however, in no way marred the effect of her first solo, "Ye men of Gaza," which elicited great applause, and throughout the evening her exertions were deservedly acknowledged. "Total eclipse," "My faith and truth," and "Pious orgies," were rendered with the truth and judgment which ordinarily characterises this lady's performances. The splendid choruses, "Awake the trumpet," "Then round about the starry Throne," "Fix'd in His everlasting seat," "We never will bow down," and sundry others, were rendered with the spirit and precision of this rapidly improving choir. "Weep, Israel, weep," "Come, ever-smiling Liberty," and "O lovely peace," by some of the members of the Society were also effectively performed, and loudly applauded. The room was crowded to excess, while many could not obtain admission; we heartily wish that the plan which has emanated from this Society, to provide larger premises for the convenience of meetings of this description, will be speedily carried into effect. Guildford, the principal place in Surrey, should, in this age for Lectures and Music, possess a building calculated to hold a large concourse of listeners. Other towns, its inferiors in size and population, possess this advantage, and why not Guildford?

VIENNA, January 21.

SIR,—I always take an interest in the Italian Opera season which takes place at Vienna every spring, that is, during the months of April, May, and June. A powerful company, in numbers as well as talent, is invariably engaged. It was so last year, and so it is this year. The new tenor, Ferretti, is one of the most distinguished in existence. The company, in short, is unexceptionable; not so the repertory, I was at Vienna last spring, and was present at the second performance of "Don Pasquale," which, though highly successful, and powerfully cast, gave me anything but pleasure. With the exception of the characters of *Norina* and *Ernesto*, admirably filled by Tadolini and Salvi, all the rest seemed buffoonery and confusion. Rovere (*Don Pasquale*) is a first rate basso comico, and Giorgio Ronconi has not entirely lost those qualities which have rendered him so distinguished, yet both were failures; and the music was completely ruined by the incessant accompaniments of the trombones and ephyclidean. The piece, too, was got up with modern dresses. So unpleasant was the impression produced, that,

though I frequently afterwards visited the theatre of the Carinthian Gate (some writer of a German Guide once put it down as the Corinthian Gate) and was much pleased both with "Il Barbiere di Siviglia," in which Viardot, Salvi, Ronconi, Rovere, and Detivis, were all excellent; and with "Linda di Chamounix," in which the same must be said of Tadolini, Alboni, Salvi, Varesi, Derivis, and Rovere. I could never again endure "Don Pasquale." I did, however, endure "Don Pasquale" in another place, and not only endured it, but liked the greater part of it. "Don Pasquale" opened the spring season at Turin last year, in the Teatro d'Angennes, Cambiaggio sustaining that character, in which he has obtained an extraordinary reputation, which, on a subsequent occasion, at the opening season of the new theatre of San Carlo Borromeo, at Arona, I found exactly in accordance with his merits. This happened last September. The characters were thus distributed;—*Norina*, Annetta Gambardella; *Ernesto*, Settimio Malvezzi; *Dottor Malatesta*, Giuseppe Paltrinieri, *Don Pasquale*, Carlo Cambiaggio. Of these I would say that Malvezzi was hardly equal to Salvi, and that Gambardella was rather better than Tadolini. But Paltrinieri was very superior to Ronconi; and Cambiaggio was an extraordinary lyric comedian, not a buffoon, like Rovere in this character, excellent as he is in almost all others. The magnificent costume, à la Louis Quinze (the supposed period), were adopted, and there were no trumpets and trombones. Indeed, the first and second acts recalled Cimarosa to one's mind. The third act is, unfortunately, little else but trash. It is perfectly true that Montenegro obtained the reception as *Norma*, at La Scala, which you mention. Ferretti, as *Pollione*, and Marini, as *Oroveso*, were also pronounced admirable. Belloni, as *Adalgisa*, created less sensation; but she has since given up the part, and her place has been supplied by De Varney, who was at her Majesty's Theatre in 1840, but who, no doubt, had not the opportunity of distinguishing herself as she might have done, owing to a monopoly created by Grisi, in favour of her cousin Ernesta, a very inadequate representative of almost every character she attempted, except *Jenny*, in "Guglielmo Tell."

Your obedient servant, A SUBSCRIBER.
Jan. 21, 1844.

MISCELLANEOUS.

MR. BAUMANN.—This distinguished artist is a native of Ostend, and received his education in the *Conservatoire* at Paris. Belgium has been most prolific in the production of musical genius; not to mention the bygone worthies who were renowned in their day, and whose memory is yet "green in our souls," we have but to mention the names of De Beriot—Vieuxtemps—Berlioz, and a host of others of the present time, including last, though not least, the subject of the present notice—Mr. F. Baumann, first *fagotto*, not only to the first orchestras in this country, but premier bassoon wherever he is present in any other of Europe. He possesses the happy power of pleasing everybody who has a soul for music—*indocti doctique* are equally delighted by his exquisite performance, for unlike *Ismenias* of old, he has not been taught to despise public opinion, but contrives to in-

fuse a magic into his performance which alike captivates all degrees of listeners. If he do not possess the full round tone of other performers on his delicious instrument, he has a greater power of delicate inflection, and a breathingness of sound that might "create a soul under the ribs of death!" His style is purity itself, and his facility of execution most marvellous. In countenance, M. Baumann bears a remarkable resemblance to Napoleon, and also something to what we recollect of the great tenor Donzelli. In manners he is as gentle and amiable as his own beautiful style of performance.—(The above extra-terrestrial potpourry of English, French, Italian and Latin, which with difficulty we have waded through, was written by an Illustrated Bayley.)

BENEDICT'S NEW OPERA is in active preparation at Drury Lane. The whole of the musical talent of the company is employed in it, and an additional chorus.

DONIZETTI was recommended on his arrival at Vienna to desist for a time from his musical labors. Feeling the necessity of the advice, he promised acquiescence with the exception of adding a last act to one he had already begun for the Italian Theatre of that city, and an entire piece for the French Opera at Paris, which he had already contracted for with the director, M. Leon Pillet. The title of it is "Jeanne la Folle;" the libretto by M. Scribe. This is the repose of the prolific maestro.

MRS. ORGER.—We regret to learn that this highly talented and popular actress has been most dangerously ill, in fact, she was a few days since given over by her physicians; but we feel pleasure in stating that she has just experienced a material improvement, so much so, that hopes are entertained that she may be enabled to be removed from her residence in Southampton-street to Bath, whither she is recommended by medical advice. All hope of her ever again returning to the stage is lost. This highly esteemed lady is, we believe, in her sixty-sixth year, and it may fairly be said that she has been on the boards from her infancy, for it is recorded of her "that she appeared on the stage before she could walk," as the child of King Henry VIIIth. In 1793, she performed the girl in the Children of the Wood, and in July 1804, she married Mr. Thomas Orger, of High Wycombe, Bucks, at that period a member of the Society of Friends, now an L.L.D. and a gentleman of considerable literary attainments and of engaging manners. On her marriage she retired from the stage, but at the latter

end of the following year, resumed her professional career at Glasgow. Bannister, who played with her at that theatre in 1808, was so struck with her acting in Nell, Josephine, Ann Lively, &c., that he recommended her on his return to town to the London Managers. She accordingly obtained an engagement at Drury-lane Theatre, where she made her debut on the 4th of October, in the above year, as *Lydia Languish* in the *Rivals*. She met with a flattering but not enthusiastic reception, nor was it till her appearance in the piece called *Highgate Tunnel*, as Peggy Larkins, that she began to rise in public estimation. This was in 1812, and from that time to the present she has continued a great favourite with the public. In the chambermaids of broad farce she displayed considerable talents and a *naïveté* truly genuine.

DEATH OF MR. J. ADDISON.—On the 30th ult. Mr. John Addison, the composer, breathed his last, at an advanced age.—Mr. Addison composed the music of *The Sleeping Beauty*, written by Mr. Skeffington, which was performed some years ago at Drury-lane Theatre with great success; and, in which, was the favorite song of *The Woodland Maid*. He also composed the music to several pieces performed at the English Opera House; and he arranged the *Messiah* and other oratorios with an accompaniment for the organ or pianoforte. Mr. Addison was engaged as a double-bass player at the Opera House, ancient and other concerts, formerly. He was highly respected by his professional brethren.

A NEW INSTRUMENT, called the Organic Harmonica, has been exhibited at the Hanover Square Rooms; it partakes of the tones of an organ and seraphine. It is the invention of a gentleman residing at Cheltenham, named Evans.

MRS. WOOD.—A General, living in the neighbourhood of Philadelphia, who had become suddenly rich, furnished a house in a costly manner, and gave gay parties. He had little else but his wealth, however, to render them attractive; his wife being especially untutored and unpolished, as he had married before he became rich, and both were elevated to their present importance without the requisite personal qualifications to sustain it. To render one of their parties more than usually popular, they invited Mr. and Mrs. Wood among their guests; these at first respectfully declined, on the ground of fatigue; but they were pressed with so much earnestness, that they at length were subdued into consent. When the entertainments

of the evening were fairly commenced, and several ladies among the visitors had sung, the hostess invited Mrs. Wood to seat herself at the piano, as the company would be delighted to hear her beautiful voice; but Mrs. Wood begged with a very serious countenance to be excused. At first, the astonishment created by this refusal was evinced by a dead silence, and a fixed stare; but at length the disappointed hostess broke forth: "What! not sing, Mrs. Wood! why it was for that I invited you to my party. I should not have thought of asking you but for this; and I told all my guests that you were coming, and that they would hear you sing!" "Oh!" replied Mrs. Wood, with great readiness, "that quite alters the case; I was not at all aware of this, or I should not have refused; but since you have invited me professionally, I shall of course sing immediately." "That's a good creature," rejoined the hostess, "I thought you could not persist in refusing me." So Mrs. Wood seated herself at the piano, sung delightfully, and to the entire gratification of the hostess and guests, gave, without hesitation, every song she was asked for, and some were encored. On the following day, however, when the host and hostess were counting up the cost of their entertainment (for rich as they were they had not lost their former regard for economy) to their utter consternation there came in a bill from Mr. Wood of two hundred dollars, for Mrs. Wood's "professional services" at the party of the preceding evening, accompanied by a note couched in terms which made it quite certain that the demand would be legally enforced if attempted to be resisted; and, however much they were mortified by this unexpected demand, they deemed it most prudent to pay it, and hold their tongues—*Buckingham's America*.

MADAME DULCKEN'S third and last *soirée musicale* took place on Wednesday evening. The following was the programme:—

PART I.

Grand Quintet, in C two violins, two violas, and violoncello, Messrs. Willy, Goffrie, Loder, Ella, and Lucas, Beethoven. Aria, "O voi del Ebro," Signor F. Lablache, Handel. Trio, in D pianoforte, violin, and violoncello, Madame Dulcken, Messrs. Willy and Lucas, Beethoven. Canzonet, "Vot che sapete," Mrs. Roe, Mozart. Grand Sonata, in C, pianoforte, Madame Dulcken, Weber.

PART II.

Grand Quintet, in E flat minor, pianoforte, violin, viola, violoncello, and contrabasso, Madame Dulcken, Messrs. Willy, Ella, Lucas, and Howell, Hummel. Aria, "The Grave-digger," Madame F. Lablache, Kalliwoda. Romanza e Allegro con Fuoco, pianoforte, violin, and violoncello, Madame Dulcken, Messrs. Willy and Lucas (MS. first time

of performance), Macfarren. Duo, "Senza tanti complimenti," Madame and Signor F. Lablache, Donizetti. Conductor, Mr. Lavenau.

The great feature was the MS. trio of Macfarren, which from one hearing we are inclined to pronounce his best work. It was splendidly performed by Madame Dulcken, Messrs. Willy and Lucas, and warmly received. The room was well and fashionably attended—and thus closed the second series of these charming entertainments.

QUARTET CONCERTS at the Throne Room, Crosby Hall.—Mr. Dando's first quartet concert took place on Monday evening week. The other concerts of the series will take place on Mondays, February 26th, March 11th, May 6th and 20th, and June 3rd. We insert the programme.

PART I.

Concerto, No. 2, in F, for four violins, viola, violoncello, double bass, and organ, Messrs. Dando, Gattie, Pigott, J. Banister, J. Loder, Lucas, Reinagle, and Vincent Novello; Handel. Cantata, "Let the dreadful," Don Quixote, Mr. Machin; Purcell. Quartet in A. No. 60, for two violins, viola, and violoncello, Messrs. Dando, Gattie, Loder, and Lucas; Haydn. Aria, "O Salutaris," Miss Sara Flower; Cherubini. New Duo in D, Op. 58, for piano-forte and violoncello, Madame Dulcken; Mendelssohn.

PART II.

Grand Sonata in C, Op. 24, for piano-forte, Madame Dulcken; Weber. Song, "Amid the Battles," Jessonda, Mr. Machin; Spohr. Quartet in C Major, Op. 59, (dedicated to Count Rasoumoffsky) for two violins, viola, and violoncello, Messrs. Dando, Gattie, Loder, and Lucas.

A hitch arose in the first piece, owing to some mistake in turning over the leaves, but every thing else went to perfection.

MR. H. J. BANISTER'S QUARTET PARTIES.—The second occurred on Saturday evening with the following programme:—

PART I.

Quartet in C minor, (No. 4, from Op. 18), for two violins, viola, and violoncello; Beethoven. Trio in A, (Op. 6.) for piano-forte, violin, and violoncello; Chas. E. Horsley. Quintet in G minor, (Op. 17.) for two violins, viola, violoncello, and double Bass; Onslow.

PART II.

Grand Sonata, in F minor, "L'Invocation," Op. 77, for piano-forte solo; Dussek. Quartet, in D major, No. 10, for two violins, viola, and violoncello; Mozart.

The gems of the evening were the splendid MS trio of young Horsley, who took himself the piano-forte part, and the "INVOCATION" of Dussek, finely rendered by Mr. Dorrell.

NAPOLEON, BIOT, AND GRÉTRY.—Napoleon the Great would sometimes do very little things: he was, notoriously, little in the expression of his resentments. The following, for example:—Grétry, the charming composer, and Buonaparte were upon friendly terms when the former was at the

height of his fame, and Buonaparte was but an officer of subordinate rank; and so, for many years, they continued to be. The musician, indeed, like Talma, had even afforded pecuniary assistance to the young soldier. When the question arose of the assumption of the purple by Buonaparte, the French Academy (like the other public bodies) took that important measure into consideration; Grétry and Professor Biot, two of its members, expressed their disapprobation of it—with what success it were needless to say. At the first Imperial levée, the Academy attended. Napoleon (one of whose pettinesses was to affect forgetfulness of any one who had offended him,) deliberately surveyed Grétry from head to foot, and with pretended ignorance of him, inquired "Qui est tu?" "Sire," quietly replied he, "*Moi je reste toujours Grétry.*" The petty spite was differently expressed towards the Professor. Not long prior to this occasion there was a fall of atmospherical stones, concerning which Biot published a memoir. "Well, Mr. Professor," said the Emperor, with a sneering emphasis on the word, "when is the world to be favoured with the next shower of stones?" Biot replied, "Sire, I did not predict the last; I merely drew up a memoir upon it, as probably I may do if there should be another." Neither the philosopher nor the musician were ever sincerely forgiven.

CONCERT OF SACRED MUSIC.—The fifth concert, under the direction of Miss Mounsey, at Crosby Hall, afforded great gratification to the numerous assemblage. The programme comprised pieces from Handel, Haydn, Galliard, Russell, Himmel, Hummel, Avison, Mozart, Pergolesi, Steffani, and Sebastian Bach; and Miss Rainforth, Miss Steele, Messrs. Hobbs, and Machin, were charged to interpret the vocal scheme. A corale, by Bach, was superb, and the chorus "Sound the loud timbrel" was encoored, as was Miss Steele, in Purcell's air "My song shall be." Mr. Hobbs was called upon to repeat "In native worth," which he sang smoothly, but was unable to grasp the sublimity of Handel's "Total Eclipse." Miss Mounsey performed, with considerable ability, on the organ, an andante by Hummel, and a fugue of her own writing, very well conceived and carried out. The last concert of the series is on the 28th inst.

AN ELEGANT COMPLIMENT.—One morning, just as Mrs. Billington was stepping into her carriage to attend Sir Joshua Reynolds, who was then putting the finishing touches to the well-known portrait of her as St. Cecilia, Haydn came to pay her a visit. Her engagement with the painter being imperative, she proposed that he should accompany her to Sir Joshua's—an invitation

which he gladly accepted. Having looked for some time at the picture, and with evident delight, at length, said Haydn—"I can find but one fault in your picture, Sir Joshua, and that is a great mistake you have made." "Indeed!" exclaimed Reynolds; "and what may that be?" "Why," replied Haydn, "you have painted Mrs. Billington as listening to the angels; surely you ought to have shown the angels as listening to her."

THE SINGING OF SCOTTISH AIRS.—A gentleman well qualified to judge upon the point—for he is a poet, a musician, and a Scotchman, and was one of the most intimate of the associates of Burns—lately declared, that after having heard the airs of his own country sung by all the finest singers of England and Scotland who have flourished for more than half a century past, he was still firm in his opinion, that for tenderness, expression, and a profound understanding of the meaning of the melody, they were all excelled by an Italian, whom he well remembered, "but," added he, "that Italian was—TENDUCCI."

SOCIETY OF BRITISH MUSICIANS.—The third meeting of this society took place on Thursday night at Erat's Rooms, Berners-street: and, as usual, was extremely well attended. The selection of music was somewhat uninteresting, and, upon the whole, excited but little interest. The novelties were a trio in F, for piano-forte, violin, and violoncello, by J. Gledhill; and a vocal romance, "Oft to my exil'd dreams will come," by R. Barnett. The first is an unpretending composition, containing no feature of mark; it is a level affair, but it is not altogether deficient in merit. It was very nicely played by Messrs. H. Boys, Case, and Banister, and consequently had every instrumental advantage. The romance, sung by Miss Lockey, contains some good thoughts, and shows a laudable desire to escape from common place phraseologies. The words by a lady have an agreeable sentiment, but they are inelegant, and occasionally unrhythmical. Mozart's quartet in B flat, No. 9, was given by Messrs. Case, Stephens, Gledhill, and Banister—admirably, as regarded the first and last players. The larghetto movement went capitally; there was in this portion more understanding between the expositors, and the points and imitations were taken up, not only with great accuracy, but with an improved delicacy and feeling. Beethoven's sonata in F, Op. 17, for the piano-forte and horn, was played at the commencement of the second part by Messrs. H. Wylde and Jarrett. The latter accomplished as much as any man could do with the instrument. Mr. H. Wylde is an ex-

pert pianist. In the course of the evening Mr. Weiss sang a dramatic scena, by W. L. Phillips. This composition is probably new; we do not remember to have heard it before. It is cleverly conceived, and merited the discriminative treatment that it received on Thursday night. There was, besides the above, occasional singing by Miss Steele and Mrs. Roe.—Mr. R. Barnett was the accompanist of the evening, and Mr. W. Erat the director.—*Morning Herald*.

MADAME CATALANI.—This celebrated singer has addressed the following letter to Dr. Heller, the journalist of Leipzig:—

"SIR,—What have I done to the German press that they have now for the fourth time killed me? Though at the age of 64, I still retain good health, and live in quiet retirement, in the remembrance of former days. The French journals, misled by those of Germany, have twice announced my death, the English once. At first the intelligence was more laughable than frightening to me, and I read with satisfaction the many praises with which my fancied decease was accompanied. The spring of my life and my artistical efforts seemed once more strewn with the flowers which were to have covered my grave, but which, fortunately for me, does not yet contain my corpse. But I must confess the repetition of the statements of my dissolution begin to alarm me. What base cruelty to continually announce to an old woman 'her death!' I shall at last believe it myself and really die. The journals, so weak in the art of animating and vivifying, will then have the sad satisfaction of knowing my heart to be cold and motionless. Good Heavens! I do not wish to sing any more, or either stand in the way of the young rising talent before whom the journals all crouch, in order, perhaps, later to condemn to the dust, and treat as hard hearted, as ungratefully as they have done me. I should at least yet be allowed to breathe. The inheritance I have to leave is too trifling to allure the cupidity of survivors. That which from the extravagances of my husband was left I devoted to the art when I was at the head of the Italian Opera at Paris, and the greater half of the proceeds of my concerts I divided with the poor. The estate where I reside, and a few thousand livres of income, is all I saved from the millions the principal capital of Europe awarded me. Grant me, I pray, the enjoyment of so modest a possession, and the happiness of existence a little longer. From the contradictions of the journals, I perceive that a Signor Karl Herlossohn, in Leipzig, was my last murderer. A German *cantatrice*, whom I had the pleasure of receiving in my solitude last summer, sang to me a charming ballad in her native language, entitled 'Ob ich dich liebe frage die Sterne.' The melody and words, which she translated to me, moved my heart, notwithstanding its having long been chilled. Chevalier Fraisselli, at Florence, who is well acquainted with the German language, gave me an Italian version, since which I have often sung it, and the author of it cuts the thread of my life in a journal which is not named, the Owl or Raven, but the Morning Star. I am well aware that henceforth I have to direct my looks to the departing stars, and not to the rising ones. Signor Herlossohn's incivility (you will not change this expression in the translation, as I say *scostumatezza*) is enhanced by the excuse he attempts to make for his proceedings. He states he wanted to mislead the minor journals by imputing to them the old novelty of my death which he had furnished five years ago, just as if it were necessary for him, the Editor of the *Allgemeine Theater*

Lexicon, to give additional proofs of his being able to resort to falsehoods heroically. In that publication, as well as altering artists' ages, he also kills me too soon. Tell him, I cannot any more sing his ballad without fancying I am humming my funeral hymn. A woman, says my Italian countryman, the Venetian Cassanova, is only as old as she appears in the eyes of her lover. Had the world, which one day gave me her laurels, and much more praise than I was entitled to receive, reserved for me some esteem and interest, they would not today have thought me so shockingly old, or allowed me to have been so regardlessly killed.

"This is the sorrowful treatment I experience. Communicate the contents of this letter in your journal, most likely you are now better initiated in the Italian language than you were in 1839, when you came to see me at the Lake of Como, and brought me greetings from friends in Germany; and allow me for the present to subscribe myself really and truly, Sir,

"Your obedient servant,

"ANGELICA CATALANI.

"Florence, Jan. 6, 1844."

WILSON'S ENTERTAINMENTS go on, if possible, with more success than ever. Last Monday night the Music Hall in Store Street was crowded to the ceiling, and hundreds went away, unable to procure admission. The display of fashionable equipages reminded one of the precincts of the Italian Opera. The entertainments composed the favourite songs selected from his series, and abounded in strains of all records, humorous, pathetic, and heroic. Last week Mr. Wilson made a very successful visit to Liverpool and Manchester, and goes again to the same places during the present week. We see also by the Leicester, Derby, and Nottingham papers, that he visits these localities next week. Bravo! Railroads for ever!

Mr. TEMPLETON finished on Tuesday, the 13th instant, with great *eclat*, a series of entertainments alternately, between Liverpool and Manchester. The press in these towns were highly eulogistic upon this gentleman's ability as a vocal illustrator of ballad, poetry, and story; the humour and *naïveté* with which he gives, whether speaking or singing, the facetious portion of his Scotch entertainment, was as striking as his vocal talents. Dr. Marshall of Oxford has secured Mr. T.'s services, at a liberal remuneration, for the 16th and 17th inst., and Bristol, Bath, Taunton, &c. &c., have engaged him next week. We are happy to find, however, that he has not entirely deserted the metropolis. Mr. T. commences a series of entertainments at the Music Hall, Store Street, on Wednesday evening, the 28th instant, at eight o'clock. See advertisement.

FIFTIETH NIGHT OF THE BOHEMIAN GIRL.—Mr. Bunn gave a supper to the Drury Lane company on Saturday night, in celebration of this event. Many distinguished noblemen and celebrated artists were present.

ANTIQUARIAN SOCIETY.—The rehearsal of Dowland's Madrigals, previous to their going to press, took place at Mr. Chappell's, 50, Bond Street, on Saturday evening week. This set of madrigals contains some of the most popular that have been written.

COMPOSING BY STEAM.—Mr. Bochsa, the well known harpist, has recently, we are informed, arranged from Balfe's popular "Bohemian Girl," three books of airs for piano, harp, flute, and violoncello, two harp solo fantasias from the same opera, and two *ditto* from "Giselle." These were all finished, and in the engraver's hands within three weeks after they were ordered. The post to Naples and back takes, at the quickest, eighteen days, so that all this prodigious quantity of music must have been compiled in the space of THREE DAYS!!!

STORE STREET.—Mr. Wilson had a most numerous gathering of the Highland and Lowland clans on Monday evening, and his entertainment of Mary Queen of Scots went off capitally; all the songs told well, and several of them were loudly encored. Mr. Wilson announces the following new entertainments for the season: "Jacobite Relics," "Wandering Willie's Wallet," "The Jameses of Scotland," "The Wallace and the Bruce," and "A Haiver wi' Jamie Hogg." Mr. Wilson performed twice at Manchester last week, with his accustomed success. Mr. Wilson visited Liverpool and Manchester last week, and was welcomed by crowded audiences on each night of his performance. The best proof of his great success in these towns is, that he returns there this week, after meeting his friends at headquarters, at the Music-hall, Store-street, to-morrow (Monday) night.

ST. LUKE'S, OLD STREET.—A large organ, from the unrivalled manufacturers, Gray and Davison (New Road), is building for this church. The situation of organist was contested for, on Monday week, by sixteen candidates, before Messrs. Goss, Turle, and Topliffe. Mr. Henry Smart was unanimously pronounced the best player, and (which is not very often the case) was elected in consequence. (*Musical Examiner*.)

BRIDGE HOTEL.—Miss Spence gave a concert on Thursday evening, at the Bridge-hotel, Southwark, which was very fully attended. The young lady sang several popular songs with success, and was encored in "The Piper of Dundee;" also in a duet with Mr. Trenklee. The Misses Flower sang extremely well, and were called upon to repeat a pretty duet by Glover, called, "We come to the Savoy."

Mr. Crouch, and his pupil Miss O'Connor, elicited much applause by their singing songs and duets; and Mr. John Parry was twice encored. Brilliant solos were performed on the Pianoforte, violin, and concertino, by Miss D. Farmer, Patey and Case. Mr. J. W. Davison presided at the pianoforte with care and ability.

PRINCESS'S THEATRE.—Mrs. Wood's Norma, in which character she appeared last night, is a great improvement on her Rebecca, with which she commenced her farewell engagement. The inequalities of voice are much less apparent, and if we except some occasional imperfections at the commencement of the evening, the part was efficiently sustained. *Casta Diva* was certainly not so equal as might have been wished, but in the finale to the first act, in which brilliancy, expression, and passion are required in the highest degree, the lady put forth all her powers, and went through triumphantly. In some instances the full unimpaired voice seemed to be perfectly regained, and there were parts which left nothing to desire. The acting of Mrs. Wood is totally different from the tragic grandeur with which we have been accustomed to see the Celtic priestess embodied; she does not approach either to the calm sublimity or to the wild torrent of passion, which alternately characterize Norma when played to perfection, but still her performance is clever in its way, and abounds in animation and energy. Miss Grant played and sang Adalgisa in a very pleasing manner, and her management of an organ which is not of the most flexible, nor of the most certain quality, does her great credit. By avoiding a strain on the upper part of her voice, which is the weakest, she executed her music generally in an even and agreeable style. Wood's Pollio was that of a vocalist who has not acquired the art of adjusting light and shade, but is in possession of a powerful voice, and is capable of using it with earnestness and vigour. The Oroveso of Mr. Weiss is the best character in which we have yet seen him. In the opening scene his really fine voice told well; he seemed to allow himself for a while to be stirred by the spirit of the situation: there was actually something like histrionic improvement. To the emotions of the concluding scene he was, alas! unequal. The effect of the opera, taken as a whole, was very satisfactory. New scenes had been painted, the decorative department in general was well managed, and the work was a credit to the cleverly-conducted little theatre. A new version of the words was performed, which is equally free with the Covent-Garden version from the blemish of spoken dialogue, thereby promising to

satisfy the lovers of lyrical drama in general, and "indignant" correspondents in particular. At the end, amid universal applause, Mr. W. Lacy announced *Norma* for repetition on Thursday, and the appearance of a dwarf, only 25 inches high, to-night.

Notices to Correspondents.

H. F. (Nottingham) will hear from us. Mr. GRAM—received with thanks; his communication will be made use of. Mr. ALFRED ANGEL—received with thanks. F. O. P.—we never read the work. Mr. CRIVELLI—many thanks. Mr. BIANCHI TAYLOR—advertisement account received with thanks. Mr. G. MARSHALL, Mr. SCHNEEBELIE, Mr. BLACKBURN, Mr. BUCK, Mr. N. BALY, Miss TOWERS—their subscriptions to the "Musical World" is acknowledged with thanks. Miss F. DUNSTAN—The "Forty Melodies" of Schubert we never heard of; there is no complete edition of that composer's work published in England. Welsh's book may be had of Cramer, we believe. The last part of our fair correspondent's letter we cannot read. C. N.—thanks, we shall very shortly avail ourselves of his interesting communication. Mr. HOLMES' third *SOIRÉE* which came off on Tuesday night, will be noticed at length next week. E. G. M. and F. N. E. shall be attended to; we trust to hear soon from the latter.

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H. W. Ernst.

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On Friday evening next, the 23rd February, will be performed Handel's Occasional Overture, Coronation Anthem, "My heart is inditing;" Third Organ Concerto, with orchestral accompaniments, organ Mr. Brownsmith; Mendelssohn's Psalm, "As the Hart pants," and Haydn's Service, No. 16. Principal Vocal Performers, — Miss Rainforth, Miss Poole, Mr. Manvers, and Mr. Giubilei. The Band and Chorus will consist of above Five Hundred Performers. Tickets 3s. each; Reserved Seats 5s.; may be had of the principal Music-sellers; of Mr. Bowley, 63, Charing Cross; and of Mr. Rice, 102, Strand, opposite Exeter Hall.

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SEASON 1844.

MR. BENNETT respectfully announces that the Third and Last Concert will take place on Monday Evening, February 26th. SINGLE TICKETS Half a Guinea each. Family Tickets, to admit THREE to a single concert, One Guinea. To be had of Messrs. Cramer, Addison, and Beale, 201, Regent Street; Mori and Lavenu, 28, New Bond Street; and of Mr. Bennett, at his Residence.

Theatre Royal Covent Garden. M. JULLIEN'S CONCERTS.

Last Week but Two. The extraordinary and unprecedented popularity which these concerts have gained, and the immense concourse of visitors which still continues nightly to throng the theatre, naturally induced M. Julien to endeavour to prolong the period at first announced for their duration, viz., the Christmas Holidays. M. Julien regrets, however, that although he is enabled to extend the season a short time longer than he originally intended, he is compelled to close his entertainments at the end of the present month. M. Julien has used his best endeavours to make arrangements for continuing beyond the above period, but the opening of Her Majesty's Theatre, the French Plays, and the commencement of the Philharmonic and other concerts in which his principal artists are nearly all engaged, would greatly impair the usual excellence and completeness of his orchestra. Rather, therefore, than present an inferior entertainment to those kind patrons to whom he is so much indebted, he thinks it better at once to announce that the theatre will positively close the last day in February. The present week therefore will be the last but one. Notwithstanding the approaching termination of the concerts, great novelty will be brought forward. A Grand Descriptive Fantasia, selected from Roch Albert's opera entitled the Destruction of Pompeii. The scene of the opera is laid in the city of Pompeii, during the reign of Titus, and on the day when, by a dreadful eruption of the neighbouring volcano, Vesuvius (the first of which any record exists), that celebrated city of the Roman empire was totally destroyed. A public festival was in the act of taking place when the distant thunders of the mountain were heard, and sudden darkness came on, forming the commencement of the awful catastrophe. Description:—1. Selection from the Overture, in which is heard the first warning of the forthcoming eruption. 2. Introduction. Pagan Hymn, attributed to Pythagoras, and composed on the ancient system of the Tetracord. 3. Continuation of the Overture. 4. Chorus of Mariners quitting the shore. 5. Consultation of the Oracle. 6. Cavatina (from act 2). 7. Fete of Terpsichore; Dances of the Bacchantes. 8. Chorus of Bacchantes, interrupted by the increasing thunder and explosion of the mountain. Sudden darkness prevails, and the people in their consternation rush in crowds to the temple of Isis, beseeching in accents of despair the intercession of the idol. Explosion of the crater, falling of the temples, and total destruction of the city. The programme will also embrace a Grand Fantasia from Don Juan, with Solo by M. Baumann, Solo by M. Prospero, the English Quadrille, and the Irish Echoes. Commence at eight. Promenade and Boxes, 1s.; Dress Circle, 2s. 6d.; Private Boxes, £1 1s., each. Places may be secured at the box-office; also at Mr. Mitchell's Library, 33, Old Bond Street; Mr. Sams, St. James's Street; and at M. Julien's office, 3, Maddox Street, Bond Street.

English Ballads.

T. PROWSE (of 13, Hanway Street), begs to offer to the admirers of English Ballads, his splendid collection of new songs, including the most successful efforts of the best composers. The chefs d'œuvres (in the ballad school), of those distinguished and popular writers—ALEXANDER LEE, EDWARD JAMES LODER, and CLEMENT WHITE, are embraced in T. Prowse's unrivalled catalogue. Full particulars shortly of the above and other features of the catalogue will be given.

To Flute Amateurs.

T. PROWSE 13, Hanway Street, Oxford Street (manufacturer of the celebrated "Nicholson Flute,"), begs to inform his friends and the musical public that it is his intention to establish Morning and Evening Parties for the practice of FLUTE TRIOS, QUARTETS, &c. He has engaged the services of the following distinguished and popular flautists:—Messrs. RICHARDSON, SAYNOR, HODG-KINSON, and others, whose names will be duly announced. Terms and further particulars may be had of T. PROWSE, 13, Hanway Street, Oxford Street; (where a large assortment of "Nicholson Flutes" are always on sale).

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- CAUTION TO THE PUBLIC.—It is respectfully requested that all orders for the above Works state COCKS'S EDITION, by JOHN BISHOP, of Cheltenham; there being, in the musical profession, other persons bearing the same name.

The New Royal Valses.

At the Grand Banquets and Balls given to Her Most Gracious Majesty and His Royal Highness Prince Albert, by the Dukes of Devonshire and Rutland, the following gems were performed, and elicited the marked approbation of the Illustrious Guests—Die Elfen and Homage to the British Nation, Waltzes by Labitzky. Labyrinth Walzer, by Lanner. Die Tanzmeister and Deutsche Lust Walzer, by Strauss. The Valse and Quadrilles on La Peri, by Burgmüller. Piano, each 3s.; ditto Duets, each 4s.; ditto Military Band and Orchestra. Her Majesty and Prince Albert took a part in "Die Elfen Walzer." Published only by Messrs. Cocks & Co., 20, Princes-street, Hanover-square, London, Music-sellers to Her Majesty.

The Art of Singing.

For the Bass Voice.—MR. CRIVELLI begs to acquaint his Friends and the Public, that his Work on the ART of SINGING, adapted, with alterations and additions, for the Bass Voice, is now ready, and may be had of Mr. CRIVELLI, at his residence, 71, Upper Norton Street, and at all the principal Music-sellers.

MR. CRIVELLI, having had several applications for his former PROGRESSIVE EXERCISES on the ART of SINGING, begs to inform his friends and the public that the above work contains all the former exercises on a larger scale, forming a complete system for the development of the vocal organ, and cultivation of the human voice. This work contains 132 pages of Observations, Scales, Exercises, and Solfeggios, the result of thirty years' study and experience in this difficult branch of the art; and may be had of Mr. Crivelli, as above, and at all the principal music sellers, price 24s.

Theatre Royal, Covent Garden.

M. JULLIEN'S GRAND BAL MASQUE,

to take place on Monday, March 4, 1844 (the first of the kind ever given in this country). M. Julien begs leave most respectfully to acquaint the Nobility and Gentry that he will have the honour, for the first time since his residence in this country, to give a GRAND BAL MASQUE, to take place on Monday, March 4, 1844. M. Julien's long connexion with the Grand Balls at Paris being well known to many of the English aristocracy, he has frequently been solicited to present one of those splendid, and indeed unrivalled Entertainments, to the London Fashionable World; but the want of sufficient space in the buildings of which he has hitherto had the control being an insurmountable obstacle, he has not been able to comply with those wishes. Immediately, however, on M. Julien becoming Lessee of the Theatre Royal, Covent Garden, he commenced making the necessary arrangements for one of those fascinating soirées, disposing the general decorations and fitting up of the Theatre accordingly, so as to form an area, which, when thrown open on the Ball Night, will, it is thought, be pronounced unequalled by any Salle de Danse in Europe. M. Julien trusts that his long experience in conducting the Balls of the Grand Opera at Paris will be a sufficient guarantee for the excellence in every respect, of the one here announced, and that he will be enabled to produce such an entertainment as will not only meet with general approbation, but also one which will become a favourite with the Nobility and Gentry of this country. The Orchestra will consist of Seventy Performers, and be composed of first-rate artists, being the same as on the Concert Nights. Conducted by M. Julien. Tickets for the Ball, 10s. 6d. each, to be obtained at the Box-office of the Theatre; of Mr. Mitchell, 33, Old Bond Street; and of Mr. Sams, St. James's Street. Full particulars will be published in due course, this early announcement being merely made with a view to afford sufficient time for visitors to arrange their parties and costumes. Mr. Nathan, of No. 18, Castle Street, Leicester Square (who has just returned from Paris with a large selection of New Fancy Dresses), is appointed Costumier to the Ball, of whom Tickets may be obtained. A Ball of this kind being a most interesting and brilliant spectacle, M. Julien intends to devote the audience portions of the theatre to the accommodation of those Ladies and Gentlemen who wish to be mere spectators of the gay scene, those parts being entirely unconnected with the Salle de Danse. Prices of admission for Spectators:—Dress Circle, 1s.; Boxes, 3s.; First Gallery, 2s.; Second Gallery, 1s. Private Boxes and Places may be secured of Mr. Kelly, at the Box-office of the Theatre; of Mr. Mitchell, 33, Old Bond Street; of Mr. Sams, St. James's Street; and at Mons. Julien's Office, 3, Maddox Street, Bond Street.

Cornet-a-piston Classes.

28, KING STREET, COVENT GARDEN.

Messrs. JARRETT and LAURENT beg leave respectfully to inform their Pupils and Amateurs of this popular Instrument, that they intend, at the commencement of the ensuing month, to open MORNING and EVENING CLASSES for the practice of the Cornet-a-piston on an entirely new plan. Full particulars of terms &c. may be had of Mr. JARRETT, or of Mr. LAURENT, 28, King Street, Covent Garden.

TO PERSONS IN THE BRITISH EMPIRE WHO SPEAK OR WOULD ACQUIRE THE FRENCH LANGUAGE.

Le Courrier de L'Europe, BOHAIN'S FRENCH NEWSPAPER,

Published every Saturday; a complete digest of all the papers printed in France, whether Political, Literary, Scientific, Artistic, or Judiciary. Subscription, paid in advance, £1. 6s. per annum; 13s. for six months; or 6s. 6d. per quarter; separate numbers, 6d. each, stamped for post, and circulating free in all the Colonies of the British Empire. It will be forwarded, on receipt of a Post-Office order, by the Publisher, 10, Wellington-street, Strand; Mr. Joseph Thomas, 1, Finch-lane, Cornhill; M. W. Seguin, 45, Duke-street, St. James's-square, or any Bookseller or News Agent in the United Kingdom. Published every Saturday, at 2 o'clock, P.M. Advertisements, which are received at the Office in Wellington-street, and by Mr. Thomas, 1, Finch Lane.

Mr. and Mrs. John Roe, Professors of Singing, &c.

Most respectfully announce to their Pupils and Friends, that they have REMOVED TO 18, GOWER PLACE, EUSTON SQUARE where they will be happy to receive them as usual. Feb. 22, 1844.

Messrs. Cocks's Musical Publications. New Military Music.

Die Elfen, Brandhofen, Georginen, Petersbourger, Dalkeith, and Dublin Waltzes; all by Labitzky. By Strauss: Deutsche Lust, Hommage à la Reine, Freuden Grusse, Londoner Saison, Exotic Plants Waltzes. By Lanner: Die Kosenenden and Petersbourger Waltzes; each set 10s. 6d. and 12s., and 100 sets of Quadrilles by Musard, each 7s. 6d.

New Valses, by Joseph Labitzky.

At the Grand Banquet given at Frogmore, by H. R. H. the Duchess of Kent, to her Most Gracious Majesty and H. R. H. Prince Albert, and her illustrious guests, were performed by Mr. Waddell's Band, the Dalkeith Palace Walzer, the Percy, or London Season Waltzes, and Heizer Sinn Polka; and Musard's Quadrilles La fille du Regiment. Also, by that distinguished composer, Labitzky, Douro-Walzer, Die Elfen, Prince Albert's, Prince Edward's, Dublin, Lilien, Jasmin, Sutherland, Catharinen, Bronislaus, Lucian, Tremolo, Die Fashionablen, New Aurora, Jubal Klänge, Leinates Klänge, Lichtenstein, Georginen, Venitianer, Andenken, Marien, Homage to the British Nation, the Fairy, and the Brandhofen. Piano, solo, each 3s.; duets, each 5s.; orchestra, 5s.; military band, 12s.

N.B. Messrs. Labitzky, Lanner, and Strauss have signed a legal contract for a term of years, to compose only, so far as regards the United Kingdom of Great Britain and Ireland and the British possessions, for Messrs. R. Cocks and Co.; thus no other publisher can possibly print any of their future works.

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To Flute Players.

Clinton's Essay (or Instruction Book), for the Boehm Flute, 10s. 6d.; Dronet's method, 15s.; Dressler's ditto, 9s.; Berbiguier's ditto, 12s.; and 500 other works for the Flute.

To Violin Players.

Rode, Baillet, and Kreutzer's method, 10s. 6d.; Appendix to ditto, 8s.; and Spohr's Great School, by John Bishop (the only complete copy), 31s. 6d.; and 500 other works for the Violin.

Violoncello Music.

Baillet, Levasseur, and Catel's method. Dedicated to Lindley, 12s.; appendix to ditto, 6s. And 500 other works for the Violoncello.

To Organists.

Rineck's Great School, edited by John Bishop, 36s. Warren's Easy Tutor, 4s.; Appendix to ditto, 3s.; Hamilton's Catechism for ditto, 3s. and 500 other works for the Organ.

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Sor's method. 12s.; Derwort's ditto, 10s. 6d.; Nuskell's ditto, 4s.; Carulli's ditto, 4s.

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All the Symphonies and Overtures by Haydn, Mozart, Rossini, Weber, Auber, Winter, &c.; 200 sets at various prices.

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Twenty-five for all Instruments, from 2s. and upwards.

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Czerny's Royal School, dedicated by command to the Queen, 3 large vols., each 31s. 6d.; His Piano Primer, a very easy tutor, 9s.; Supplement to ditto (100 exercises), 10s. 6d.; His Letters for Pianists, 4s.; Ditto for Thorough Bass, 4s.; and Hamilton's Tutor, with 37 airs and preludes fingered by Czerny, 4s.

To Musical Students.

Albrechtsberger (Master of Beethoven) all his Theoretical Works, in 2 thick vols., 8vo., translated by A. Merrick, Esq., 42s.; Cherubini's ditto, translated by Hamilton, 2 vols., 31s. 6d. All Hamilton's Catechisms of Music, 2s. and 4s. each; and his dictionary of 2,500 Terms (the thirtieth thousand), price only 1s.

New Music.

(Gratis).—To Merchants and Shippers.—This day is published, in 1 vol., 8vo., upwards of 300 pages, Part One of R. COCKS and Co's GENERAL CATALOGUE OF NEW MUSIC. This Catalogue is so rich that no musical person ought to be without it. To be had of the publishers, 20, Princes-street, Hanover-square, London.

N.B. Now ready, gratis, and postage free, First Appendix to the above splendid Catalogue. All orders, with a remittance, will receive immediate attention.

OBSERVE.—The above to be had of all Music-sellers and Booksellers in the British Dominions.

SACRED CONCERTS,

Crosby Hall,

BISHOPSGATE STREET, WITHIN.

The Sixth Concert of the Series will take place on Wednesday Evening, February 28th, 1844.

PROGRAMME.—First Part—Anthem, Misses Rainforth and Dolby, Messrs. Francis and Bayley, O where shall wisdom be found? Boyce; Aria, Miss Rainforth, Let the bright seraphim (Sampson), Handel; Aria, Mr. Novello, See, He bleeds for our transgression, Haydn; Corale, Sebastian Bach; Trio, Miss Rainforth, Messrs. Francis and Novello (Mount of Olives), Beethoven; Aria with Chorus, Miss Dolby, It is a good thing to give thanks, Kent; Aria, Mr. Francis, Handel; Chorus, Awake the harp (Creation), Haydn. Second Part—Organ Solo; Aria with Chorus, Mr. Francis, Acquaint thyself with God, Dr. Greene; Duet, Misses Rainforth and Dolby, O sing praises, Pergolesi; Quartet and Chorus, He is blessed, Beethoven; Aria, Miss Dolby, Wash thou me, Clampi; Choral Hymn, Spohr; Aria, Miss Rainforth, Sing to God, Beethoven; The National Anthem, Dr. John Bull.

The Organ by Miss Moussey.

The performance will commence at half-past seven and terminate by ten o'clock. Tickets 2s. 6d. each, to be obtained of Messrs. Colliard & Co., Cheap-side; Keith & Prowse, Cheap-side; Peachey, Bishopsgate Within; Purday, St. Paul's Church-yard; Ewer & Co., Newgate Street; Pearson, Bishopsgate Within; Good & Son, Bishopsgate Without; Clark, Moor-gate Street; Sprague, Pavement, Finsbury; Monro & May, Holborn; C. Olivier, Bond Street; and J. A. Novello, Dean Street, Soho.

New Songs.

The English version of Donizetti's Opera of L'ELLISIR D'AMORE, numbers 1 to 9. This arrangement of L'Ellisir D'Amore is likely to rival the English version of the Somnambula in popularity, the words being well adapted to the music. Several of the Songs will be more attractive for private use than the original Italian copies, the chorus parts being omitted. Were we called upon to name those we admire most, we should say—Sweetly when to home returning—Say wilt thou ever think of me, and Dearest scenes of happy childhood, the last is an exquisite song in the Cantabile style. Those who sing—As I view those scenes so charming, O would I were a boy again, Light of other days, &c., will be delighted with this Song—Vide Musical Review.

SONGS OF L. S. D.

BY SAMUEL LOVER, ESQ.

No. 1. The Soldier—2. Mary Machree—3. Love and home and native land—4. My Native Town—5. The hand and the glove—6. Our own white cliff—7. The Mountain dew

SONGS OF THE POETS

BY E. J. LODER.

No. 1. O nightingale, Milton—2. After water, Burns—3. Hic away, Scott—4. O would I were a careless child, Byron—5. O happy, Shakspeare—6. Sweet auburn, Goldsmith.

Princess's Grand Concert Room,

CASTLE STREET, OXFORD STREET.

This spacious and superb room, with large and elegant orchestra, grand entrance hall, refreshment and other apartments, is now complete, and may be engaged for Concerts, Balls, or public Assemblies. The attention of the Nobility and Gentry is solicited to this establishment as being particularly adapted for private parties, for which purpose it has been repeatedly engaged; its peculiar advantages for sound have been acknowledged by the first professional talent. For Terms and Particulars apply to Messrs. Duff and Hodgson's Music Warehouse, 65, Oxford Street.

Popular Song, "I'm Afloat."

Words by Etica Cook, Music by Henry Russell.

"This is a capital song, the words by Miss Cooke are excellent. Russell has been very successful in several of his productions, such as The Ivy Green, The Old oak tree, The Old arm chair, &c., but 'I'm Afloat' is likely to exceed them all in popularity, the melody of a pleasing and animated character must become universally admired. Vide Musical Review.

London: DUFF & HODGSON, 65, Oxford Street.



Her Majesty's Theatre,

SEASON 1844.

The following outline of the arrangements for the ensuing season, is respectfully presented to the Nobility, Subscribers, and the Public.

ENGAGEMENTS FOR THE OPERA.

Madame Grisi, Mademoiselle M. Favanti (her first appearance at this theatre); Madame Bellini, Madame Dai Fiori, and Madame Persiani. Sig. Mario, Sig. Corelli (his first appearance at this theatre), Sig. Dai Fiori, Sig. Felice (his first appearance at this theatre), Sig. Fornasari, Sig. F. Lablache, and Sig. Lablache.

Director of the Music, Composer and Conductor, Sig. Costa,

The Repertoire will consist of a selection of the most admired Works, and amongst the novelties will be presented Persiani's new Opera, "La Fantasma," produced with great success at the Italian Opera, Paris; and Ricci's new Opera, "Corrado d'Altamura," produced with great success at the Scala, Milan, and now in rehearsal at the Italian Opera, Paris. And an entirely new Opera, composed by M. Costa, expressly for the company, entitled "Don Carlos."

THE BALLET.

Mdlle. Carlotta Grisi, Mdlle. Frasi, of the Teatro di Pergola, Florence (her first appearance at this theatre); Madame Guy Stephan, Mdlle. Scheffre, Mdlle. Ferdinand, Mdlle. Plunket, and Mdlle. Barville (their first appearance at this theatre); Mdlle. Fanny Elliser, and Mdlle. Cerito. M. St. Leon, M. Montassu (his first appearance in this country), M. Coulon, M. M. Gosselin, M. Gouriet, M. Venafra, M. Bertram, and M. Perrot, and a numerous and efficient corps de ballet.

Arrangements are also pending with Mdlle. Taglioni, and there is every probability that the talent of this eminent artist will be secured for a limited number of representations.

THE ORCHESTRA

will consist of the same combination of talent which has entitled it to the distinctive merit of being the first in Europe. The Chorus will be numerous and effective. Leader of the Orchestra, M. Tolbecque; Principal Artiste of the Theatre, Mr. W. Grieve; Maître de Ballet, M. Perrot; Sous Maître de Ballet, M. Gosselin; Régisseur de la Danse M. Coulon; Leader of the Ballet, N. Nadaud.

Madame Persiani and Sig. Fornasari will appear on the first night of the season, in Herold's Chef d'Œuvre of Zampa.

The debut of Mdlle. Favanti, will be forthwith arranged, Madame Grisi, Sig. Mario, and Sig. Lablache will appear at the re-opening of the theatre immediately after Easter.

Mdlle. Carlotta Grisi will arrive in town in a few days, and will appear on the first night of the season, in a new Ballet, founded on Victor Hugo's celebrated work of "Notre Dame de Paris," entitled La Esmeralda. The part of Esmeralda by Mdlle. C. Grisi; the part of Pierre Gringoire, by M. Perrot.

Mdlle. Cerito will arrive at the end of April.

Among the novelties in the ballet department will be produced the new grand ballet, entitled Jeanne d'Arc. Jeanne d'Arc Mdlle. Fanny Elliser

The Theatre will open in the first week in March, when will be produced Herold's celebrated opera of Zampa. Camilla, Madame Persiani; Zampa, Sig. Fornasari.

To be followed by a new ballet, by M. Perrot; with new scenery, dresses, &c., entitled La Esmeralda. The music by Sig. Pugn. The Scenery by Mr. W. Grieve. The principal characters by Mdlle. Carlotta Grisi, Mdlle. Adelaide Frasi, Madame Guy Stephan, Mdlle. Scheffre, Mdlle. Plunket, Mdlle. Ferdinand, and Mdlle. Barville, M. Perrot, M. Coulon, M. Gosselin, and M. St. Leon.

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